THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE AND ART.

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Recent developments in printing machinery prove that cheap and good printing of Books, Magazines and general literature is certainly attainable, especially if modern plant and appliances be combined under one administration and under one roof, instead of, as is sometimes the case, the publisher's office being in one place, the composing-room in another, the machining-room in a third, and the folding and binding in a fourth—operations in each of which a separate profit is intercepted, and added, perhaps by a different firm—to the cost of production.

A printing establishment combining all the aforesaid requisites in one set of hands, with abundance of the newest plant, and placed in the position of a ready cash purchaser of paper, will be enabled to produce printed literature—the greatest necessity of the age—cheaply and on a large scale, and in a quarter of the time it would otherwise take to turn out work.

Good printing or publishing-houses, even in the worst times, are hardly ever idle; and the continuous high dividends declared by them attest the solid and profitable nature of the printing and publishing industry generally.

The following are the only firms whose Shares are quoted in the Stock Exchange official list, &c.:—

	Ordinary Share Capital	Nominal value of Shares	Paid up.	Market Price.
Cassell & Co., Limited	£368,890	10	9	18
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The Shares in these and other similar Companies are held in high repute, and are difficult to obtain, the concerns being in some cases little more than private family partnerships, from participation in the profits of which both authors, customers, and the general public are thereby shut out.

A great advantage is secured by the printing and publishing enterprise which, possessing practical experience, starts at the present time unencumbered with antiquated plant and machinery, and avoids workshops confined within narrow City areas, at high rentals, under conditions which are unhealthy to the employés, and admit of no expansion or adaptation to newer requirements.

Accordingly the Company will erect entirely new workshops on an eligible site near London, which the Directors have in view. Some of the best modern printing works are now situated at Guildford, Aylesbury, Redhill, Kingston, and other places outside London.

The Company's workshops will have good Railway and cartage facilities. They will be erected from the designs of Mr. William Dawes, Architect, of Manchester and London. Their estimated cost is moderate, and the buildings are designed on such a scale as will admit of gradual expansion in sections, as business grows. The first section can be open for business, already promised, within a few months of the Allotment of Shares.

They will be fitted throughout with the electric light, a great boon in itself to compositors. As they will be new, great expenses for repairs will be avoided; and being practically fireproof, their Insurance will be at low rates.

No payments have been or will be made for "good-will" or promotion money or, in fact, initiatory charges of any kind other than the preliminary expenses, incident to the formation and successful establishment of the Company.

The Directors believe that the value of the Shares will at least equal those of the Companies mentioned above, and that there is every probability of substantial dividends.

In the selection of the printing plant the Directors have taken into consideration the fact that, whereas in all but one of the branches connected with the printing of books and newspapers enormous economies have in the past fifty years been effected, mainly through the increased productive power of various machines, in the one central and essential branch, viz., the composing room, not only have the expenses increased, but the *modus operandi* is almost as primitive as in the days of Guthenberg and Caxton.

The Directors believe that the machine known as the Linotype Composing Machine is capable of effecting the largest net economies over the present cost of type setting by hand, and that by adopting it they save a large capital outlay for type.

[*Continued on next page.*

They have accordingly contracted for a supply of Linotype Machines under special conditions, of which the following are among the most important :—

The rate of wages paid to ordinary Compositors in London varies in piece work from 8d. to 10d. per 1,000 ens of type set up, corrected, and distributed ; but the Linotype Company, Limited, agrees to hire to the Economic Printing and Publishing Company Linotype composing machines, and to charge a Royalty equal to only 2d. per 1,000 ens of matter set up, corrected, and automatically distributed.

When machines are unemployed, a small sum only is charged for each working hour.

The Linotype Company also gives to this Company a monopoly as regards the use of their machines for London and ten miles round, subject only to exceptions in favour of the proprietors of newspapers and periodicals, and of firms who have already contracted for a supply of a specific number of machines, or who are entitled to machines in virtue of being original subscribers for founders' shares.

To make the Company's operations partake as largely as possible of a co-operative character, a percentage rebate off the ordinary printing tariff will be allowed to all authors who are shareholders in the Company, and all employés will, as far as possible, be chosen first from amongst the Shareholders.

It is intended to apply to the Stock Exchange for a quotation.

The following contract has been entered into.

Contract dated the 3rd day of June, 1890, made between the Linotype Company, Limited, of the one part, and A. G. Symonds as Trustee for the Company of the other part, being the contract referred to above.

The above is the only contract to which the Company is a party, but arrangements have been made with other persons relating to the preliminary expenses of formation of the Company, and procuring capital, which may constitute contracts within the meaning of Section 38 of the Companies' Acts, 1867, but applicants for Shares shall be deemed to waive their rights to specification of any particulars of such arrangements or contracts, and to accept the above statements as sufficient compliance with Section 38 of the Companies' Acts, 1867.

The Memorandum and Articles of Association and the contract mentioned above can be inspected by applicants for Shares at the Offices of the Company's Solicitors.

Applications for Shares may be made by letter or on the accompanying form, and forwarded, with a remittance for the amount of the deposit payable on application, to the Bankers of the Company, or to the Secretary, at the Office of the Company. If the whole amount applied for by any applicant is not allotted, the surplus paid on deposits will be credited to the sum due on allotment, and where no allotment is made, the deposit will be returned in full.

Prospectuses and Forms of Application may be obtained at the Offices of the Company, or of either of the Bankers, Broker, or Solicitors of the Company.

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LITERATURE.

The Growth of Capital. By Robert Giffen. (Bell.)

IN this work Mr. Giffen resumes the calculations which he initiated some years ago in his well-known essay on "Recent Accumulations of Capital." Here, even more than in that essay, the mere magnitude of the figures, the thousands of millions with which the statistician deals, affect the imagination like the immensity of astronomical distances. A more intelligent wonder is excited by the skill with which these vast masses of figures are handled. In a calculation of this sort there are two opposite dangers to be avoided. On the one hand are those purists who insist upon a precision which is impossible and for the purpose in hand unnecessary. It is not advisable to take care of the pence, or even of the pounds, where the scale upon which the estimate is constructed is so enormous. But, of course, it is possible to go too far in the neglect of accuracy. For example, Hooke—one of those whom Mr. Giffen, in an interesting historical retrospect, rescues from oblivion—first assumed the quantity of coin in the country, and then assumed the ratio between the amount of coin and personal property, "building an hypothesis upon an hypothesis" without any statistical foundation. Avoiding these dangerous extremes, Mr. Giffen holds safely an intermediate course between those who "blindly creep or sightless soar."

The results of the work may be summed up under two headings—the existing quantity of wealth measured in money, and the increase in the quantity of wealth during the last decade expressed as a ratio or percentage. The answer to the first problem may be roundly stated as ten thousand million pounds sterling. In thus estimating the national capital we do not regard the country as a going concern capable of being sold like a brewery. The estimate is not so much the selling value of the whole as the sum of the value of the parts considered each as separately saleable. We must guard against what logicians call the fallacy of composition and division. Thus understood, the estimate of national capital is useful as an indicator of a country's prosperity and of its capacity to endure strains and burdens. The indications afforded are not unfavourable to us in comparison with other countries. It is true that the amount of capital similarly estimated in the United States is probably as great as in the United Kingdom. But the amount per head is greater here. Our accumulations are greater than those of France, and exceed those of Italy even more than might be expected. The comparison of provinces as well as of nations is instructive. From the facts that Ireland has less than a twentieth of the property belonging to the United Kingdom, and that the property per head is less than a third of what it is in England, Mr. Giffen deduces some striking political reflections.

"Reckoning by wealth, England should have 86 per cent. of the representation of the United Kingdom; Scotland, by the same rule, should have about 64 only; and Ireland no more than 30. . . . These would be a representation of forces in Parliament, if we had perfectly just arrangements, and not merely a counting of heads."

The growth of wealth is, in some respects, an object easier to measure than its existing quantity. In the latter problem, that which we have been considering, the result may be vitiated by the omission of any item. But the omission of the same entry in the estimates for both 1885 and 1875 is not likely to disturb much the ratio between the two estimates. The growths of a great number of items may be fairly taken as samples of the total growth. Accordingly, we may accept with considerable confidence Mr. Giffen's computation that the value of the national capital has increased during the decade under consideration by 17 per cent. This result is at first sight disappointing, considering that the increase during the preceding decade, 1865-1875, amounted to 40 per cent. But then we have to take into account that there has occurred in the latter decade a fall of prices, an appreciation of money. Accordingly, in order to obtain the right measurement, we must correct our measuring-rod. This is a task familiar to Mr. Giffen. In his celebrated reports on the variation on the value of exports and imports, he encountered and surmounted a similar difficulty. The volume of our foreign trade as measured in money seemed not to have expanded until it was ascertained by Mr. Giffen that the measuring rod had been shrinking. Applying to the present problem a correction similar in principle, Mr. Giffen reaches the satisfactory conclusion that the retardation in the growth of wealth has been only apparent, that just as great progress has been made during the second decade as during the first.

Mr. Giffen's use of this delicate correction suggests some general reflections on the vicissitudes of economic theory. There can be little doubt that the reasoning on which this calculation rests would have been viewed with great suspicion by Mr. Giffen's predecessors in the line of economic orthodoxy. We still read in the most authoritative treatise on political economy, that it is in general impossible to say whether an article has "risen or fallen in respect to things in general." Now what Mr. Giffen's method demonstrates is that money has risen "in respect to things in general" by a certain percentage. When Canning in his classical speech in favour of the Bullion Report heaped ridicule upon those who maintained that the notes of the Bank of England were not depreciated, he regarded it as nonsense to speak of depreciation in any other sense but that which is defined by reference to a metallic standard. But now Mr. Giffen has shown that a different sort of depreciation with respect to commodities may exist and be measured. What if an undeveloped notion of this very species of depreciation was latent in the phrases on which Canning, Peel, and all the orthodox have poured such unmeasured ridicule "a sense of value in reference to currency as compared with commodities," and even the "abstract idea of a pound"? Perhaps it would have been better, instead of pulverising with such violence those heresies, to have diligently pressed out the drop of science which they contained. The natural and generally justified contempt which common sense and practical genius entertain for the vagaries of speculation may be indulged too far. What is derided as heresy by one generation may be accepted as orthodoxy by the next. This is a trite moral; but it is pointed by a signal instance. Here is a conception which is scouted as fantastical by the text-books, and, indeed, involves considerable philosophical difficulties. Yet this once heretical and still highly speculative principle is adopted in practice by one whose just authority is founded upon a peculiar solidity of intellect—one whom even those who differ from him in economic theory acknowledge as supreme in his mastery of statistical fact, and those who agree with him admire as a champion of orthodoxy and a *malleus hereticorum*.

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In an introductory chapter Major Conder gives an outline of the earliest exploration of Palestine. This he dates back to the invasion of Thothmes III. He attributes a good deal of our knowledge of the topography of Palestine in the fourth century, A.D., to the *Onomasticon* of Eusebius—which was translated into Latin by Jerome. From Antonius Martyr—a great traveller and pilgrim—much has been learnt, especially regarding the customs and beliefs of the people of Palestine in the sixth century. Major Conder gives credit to the Arab invaders of Syria for their toleration and generous attitude towards the Christians. He says:

"The conquest of Palestine by Omar did not by any means lead to the closing of the country to Christians. One of the best known and most detailed accounts of the Holy Land written up to that time was taken down from the lips of the French Bishop of Arculphus, by Adamnan, Bishop of Iona, about 680 A.D., in the Monastery of Henry. It appears that Arculphus was in Palestine during the reign of Mu'awiyah, the first Khalif of Syria ruling in Damascus; and the same policy of toleration and peace, which was inaugurated by this ruler, enabled St

Willibald, in 722 A.D., to journey through the whole length of the land."

After the introductory chapter, the author proceeds to treat of "The Explorations in Judea," "The Survey of Samaria," "Researches in Galilee," "The Survey of Moab," "Exploration in Gilead," and "Northern Syria" These chapters form a valuable and concise record of modern research in the land of the Bible. The book further contains a useful general index and an appendix. There are also numerous illustrations and maps, all of which enhance the value of the work.

The most interesting and instructive portion of the book is Chapter VII., "The Results of Exploration." It is a scholarly and well-considered paper, in which the author has poured forth all his knowledge gained from careful study and long experience. Want of space precludes many quotations, but the author's remarks as to the ancient fertility of the land in comparison with its present condition are of special interest.

"Palestine," he says, "is still a land of corn, wine, and oil, as of yore, and sheep are still fed in the same pastoral regions; the same vineyards are still famous, the corn of its plains still yields an hundredfold. I am unable to see that in any respect, either in climate or natural productions, can the land have changed, excepting always that a decrease in population has led to a decrease in cultivation."

Major Conder very rightly argues that the most interesting study in connection with Palestine is that of ethnology, and he observes (referring to the natives of Syria) that "it is still thought in England that they are Turks, though the number of Turks in the country south of Damascus might perhaps be counted by tens." I readily agree that there exist in Syria various races and many religions. But I think his assertion that the population is "very mixed" is somewhat misleading, for he immediately proceeds to enumerate the various religions and sects. In another place he says:—"Race and language are not synonymous." Surely the same thing may be said of race and religion.

Referring to the Druzes of Mount Lebanon, the author is inclined to think that they are of Persian descent. It is more probable, however, that the origin of the Druzes was coeval with that of the Persian race; they may possibly even be descended from the same stock. It is also to be regretted that the author—evidently through want of space—occasionally makes such bald remarks as—"In the time of Christ Greek was spoken in Palestine." Does he mean that Greek was the sole language spoken, or only that it was used among other dialects?

With regard to Arabic, Major Conder remarks that "the Lebanon muleteers' jargon would certainly not be understood by an university professor of Arabic." In a manner this is undoubtedly true, but one must inquire into the causes. As a rule, those who study Arabic devote themselves to what is called the classical language, and there the matter rests. Very few take the trouble to follow the developments of the language, from the earliest times down to the present day. One often hears Arabic distinguished as ancient and modern, from which it might be inferred that the difference between the two is like that which exists between ancient and modern Greek. As a matter of fact, there is scarcely any difference in respect either of vocabulary or grammar between the best Arabic writing of the present day and the earliest works of Arabic prose — excepting possibly a few modifications adopted through modern exigencies. The language of the present day, in all Arabic-speaking countries, is certainly more corrupt than that of olden times; but this is owing especially to the intermixture of races and the introduction of foreign elements. Nevertheless, it is a noteworthy fact that, of all the ancient languages of the world, none has maintained the same degree of purity as Arabic, in spite of many obstacles. There is of course a good deal of difference between the speech of townsmen and of peasants; between the speech of Egyptians and Syrians. Still, the difference is assuredly not greater than that which exists between the dialects spoken in different counties of England.

While on this subject I must refer to another matter, which Major Conder seems to ignore. This is the effect of the language on the character of the people. A true knowledge of a people—of their manners, customs, and modes of thought—is impossible without an intimate acquaintance with their language and religious beliefs; and a careful study of a living race is essential to a correct understanding of its history. The effect which the Arabic language has produced on all Arabic-speaking people is immense, not only by its literature, but also through the stories persistently handed down from generation to generation. This applies to the population of Syria and Egypt at large—both Muhammadans and Christians; especially to those who are free, or almost free, from contact with Europeans.

Another matter should also be borne in mind: the effect of the Muhammadan religion on the character of the people—on Christians as well as on Muhammadans. So great is the influence of Arabic (through its being the sacred language of Islam) that it has not only permeated other Oriental languages, but it has influenced the life and character of most Oriental nations. Arabic literature is the most extensive of all the living literatures of the East, most of which were written by Muhammadans, whose minds have been irrigated (so to speak) by the doctrines and ideas of Islam. It should be remembered that Muhammadinism is a religion which regulates the social system of the people. The promises of a future life in the Kuran are a repetition—only in a more glorious aspect—of their life on earth. Hence, their social system, manners, customs, &c., are dictated to Muhammadans by their Book of Faith. Necessarily, therefore, those Christians who have for centuries been in close contact with their Muhammadan compatriots cannot escape being greatly influenced by Islam. When I speak of the people, I mean the peasants and lower classes, who must always be considered as the true representatives of a nation. It is, of course, useless to take into consideration the inhabitants of large ports and cities, a great number of whom have for many years been indoctrinated with Western ideas of civilisation, and have adopted European customs (especially French), and, with them, European ideas of religion and morality. These can hardly be classed now as natives. Take therefore the lower middle and the working classes. A Muhammadan is continually swearing by Allah; so does the Christian. The Muhammadan swears by his Prophet; so the Christian swears by Christ and the Virgin and the Saints. Muhammadan women are veiled; so are the Christians, though they are not so particular in hiding their faces. The same dress, food, and customs are used by the Christians as by the Muhammadans.

Major Conder strongly insists on the necessity of the study of native life. He says:—

"the object of those interested in such studies should be to organise inquiries from sympathetic residents"; and again "a complete Fellah vocabulary should be collected in Syria. The vulgar pronunciation should be preserved, the vulgar idioms and grammatical blunders. A great many archaic words which are not in Lexicons would thus be unearthed, just as we find valuable survivals in the dialects of our own provinces. To this vocabulary every legend, song, proverb, or mythical tale that can be gathered should be added, and every custom noted. The charms and amulets worn, the burial, birth, and marriage rites, the common oaths and salutations, the peasants' ideas of etiquette and ceremony—every one of these has an unknown scientific value."

I heartily endorse these opinions. A collection of this kind would greatly increase our knowledge of the people of that ancient land. Moreover, it would be of much practical utility in other ways. But these things are not easy to accomplish. What says the Arab poet?

"How often man cannot attain
His wish and heart's desire,
As sailing ships but rarely gain
The wind they most require."

Before concluding, I am constrained to refer to Major Conder's remarks about Muhammadinism in pp. 122 to 126. He here waxes eloquent and enthusiastic. Eloquence is always pleasing, but enthusiasm is dangerous. It may lead one unconsciously into exaggeration. The author says that

"there are in Islam as many antagonisms, as much indifference and disbelief, as many sects mutually hateful, as much discord and contention over abstract dogmas, as are to be found in the West."

It would have been interesting had Major Conder enumerated these numerous sects instead of speaking in general terms. As to religious indifference, I venture to say (and I think that the author on further reflection, as well as all those who have had experience in Muhammadan countries, will agree with me) that more religious fervour is to be found among Muhammadans of all classes than in any other religious body in the world. This much is certainly to be said in their praise. The ignorance and superstition which the author describes as prevailing among the poorer Muhammadans are unfortunately too true. On the other hand, it must be observed that ignorance and superstition equally exist among the poorer Christian communities. I fail, therefore, to see why Islam should be made responsible for these evils. One must go elsewhere to seek the cause. It is impossible here to enter fully into this matter; suffice it to say that the darkness of ignorance and superstition are fast fading away before the rising sun of knowledge, in spite of

many obstacles which have hitherto like mountain-clouds barred the light from reaching the ancient races of that ancient land.

H. Anthony Salmoné.

In Scottish Fields. By Hugh Haliburton. (Paterson.)

This is the ripest and in every sense the best book that has yet come from the possibly too facile pen of the writer who occasionally and quite unnecessarily veils his personality under the designation of "Hugh Haliburton." Alike in subjects and in style, it is a remarkable advance upon *For Puir Auld Scotland's Sake*, the volume which immediately preceded it. Perhaps it is so because its author has almost emancipated himself from that fascinating—to some minds—Scotch parochialism, of which Emeritus Professor Blackie is at once the showman and the preacher. When Hugh Haliburton has given up the habit of talking about a poet as "a makkar," and using such phrases as "rustic bard," even under the shelter of inverted commas, he will have completely emancipated himself. As things are, the criticism which is here given or implied, both of the life and of the works of Burns, is distinguished by robust sense. It is sandwiched between articles of an informing and descriptive character, dealing mainly with rural Scotland, and in short chapters bearing such titles as "Burns Leaving School," "Burns introducing Himself," "Burns and Highland Scenery," and "The Prose of Burns." A good deal of the characterisation which is included in these chapters is indeed only lucid conventionality—for example, when we are told of Burns's prose:

"There we have in a long scarcely broken series of views the man Robert Burns, divested of his singing robes, his laurel crown, and his lyre, handling the rude implements of his earthly toil, and wearing 'hodden gray and a' that.'"

This is little better than what Carlyle used to call "a dud." Still worse is this:

"Too much is being made of the art of Burns. . . . Burns belongs to the class of natural poets. He is of kin to Shakspere and Scott, rather than to Pope and Tennyson. He is of those who 'never blotted a line,' whose song was meant for ears and hearts, rather than eyes and intellect. . . . There is no science in his poetry. His strains are racy. They are such as should come from the lips of an inspired ploughman. Ploughman he was, and not penman."

Hugh Haliburton objects, and very properly objects, to the fantastic cleverness which would make out Burns's work to be "a clever, but merely mechanical, whittling of cherry-stones." But his own "natural" theory of Burns's art is not much better. If it meant that Burns was born with a greater instinct for art than most poets, everybody would agree with it. But this is apparently not what is meant. For we are told that Burns was "a literary man in the sense that what he left is literature, but in no other. His were not the literary habits that make writing a profession." If that be the case, how comes it that Hugh Haliburton places Burns in the same class with Shakspere and Scott, who made writing not only a profession, but a highly successful profession, and whose "literary habits" must, therefore, have been by no means despicable? Besides, were Burns's "literary habits" so very different from those of the ordinary writer by profession? He was not careless; he was in the habit of composing his verses before he reduced them to manuscript. If he did not blot much, he often revised a great deal; his prose bears only too many traces of "literary habits."

As a rule, however, Hugh Haliburton's contributions to criticism are marked, as already said, by strong Scotch sense, like that shown in his dismissal of Mr. R. L. Stevenson's fantastic representation of Burns as a Don Juan. His article on Dunbar, under the title of "Scotland's Earlier Burns," is a solid piece of work—informative rather than critical in the true sense; from the purely literary point of view, indeed, it will not compare—to take only recent estimates of Dunbar—with that of Prof. Minto. All things considered, the best essays in this volume are those which deal, not with the literary, but with the social aspects of Scottish life of the past, and to some extent also of the present, such as "Holy Fairs," "The Revolution in the Rural Districts," "The Old Scottish Ploughman," "The Doom of Vagrancy," and "Whipping the Cat"—which last phrase means the practice among tailors of "going from farm-town to farm-town, even from cottar-house to cottar-house, and there working for and meanwhile messing and lodging with the inmates." These papers, most of which are based on the writer's own experiences, contain a great amount of out-of-the-way knowledge, and are agreeably though not brilliantly written. They are full of painstaking photography. This sketch of a Scotch ploughman, after he has been under the hands of the itinerant tailor, is a good example of Hugh Haliburton's style of writing and of his habit of looking at men:

"Jock was a striking figure when, under favourable sartorial auspices, and with health, youth, and fine May weather in easy auxiliary attendance, he assumed the part which, according to Shakspere, we all pass through, of 'braw wooer,' and stalked 'down the lang glen' to see his jo. His faultless fawn-coloured corduroys caught him at the knees, and fell loose about his ankles, a knot of blue and red ribbons danced above his calves, and mother o' pearl glanced lavishly about his fetlocks. His waistcoat was of crimson plush, and twinkled with rows of starry white buttons, while his short jacket of mole-black or snuff-brown velveteen showed in front, and at sleeve band another display of pearls, but of larger size—large and lustrous as moons. His broad blue bonnet surmounted brows of more than regal happiness, and was adorned with a rosette and a whip of gaily-coloured streamers, that rustled in his left lug like the cap-wing of Mercury. . . . . Our picture of Jock's equipment as a wooer is complete when we have put a song in his mouth, a book of ballads in his right hand, and a brass-bound whip under his left arm."

Almost no book of the same kind as *In Scottish Fields* has been published for a number of years—certainly none nearly so good.

William Wallace.

The Foundations of the Creed. By Harvey Goodwin. (John Murray.)

The Foundations of the Creed is an effort to expound and defend the Christian religion as expressed in the Apostles' Creed in a manner that shall be persuasive to modern modes of thought. The author observes that, "in some respects Pearson's great work fails to meet all the wants . . . felt by those who in our own days study and think about" the Christian Faith; and he therefore considers that an attempt "to present to English readers something of the nature of a discussion of the whole question of the Foundations of the Creed" is "likely to do some good in its generation."

We quote this language because it indicates the first and most obvious difference between Bishop Pearson and Bishop Goodwin. Bishop Pearson wrote for the theologian, and will scarcely be appreciated without special knowledge and training; Bishop Goodwin, on the contrary, strives to gain the ear of the intelligent citizen, whose only preparation for the subject is a sincere interest in it. "Something of the nature of a general discussion of the whole question" is a fairly accurate description of his book. It has just enough of system to make it clear, but no parade of special learning, and no elaborate accumulation of references; it will be easily followed by every reader of intelligence. A second difference of method Bishop Goodwin himself calls attention to. The older work was originally preached to a congregation, and thus "the reader sitting (as it were) inside the church, is armed against those who by the nature of the case, are outside"—against atheists, Jews, Photinians, &c.; but, continues Bishop Goodwin, "I am not so sure that he is protected against those doubts and difficulties which he carries about with him in his own heart." In other words, the modern divine, going deeper down than his predecessor, is more sympathetic. He does not divide men sharply into believers and heretics, and maintain towards the latter an attitude of hostility and scorn. The heretic he confutes is a voice in his own soul; the light that leads astray is light from heaven, and, perhaps, need not lead astray.

Both these characteristics of Bishop Goodwin's book—its popular character and its sympathetic charity—connect themselves with the distinction he makes in his opening chapter between faith and knowledge. He insists that no article of faith can be known as a proposition of Euclid is known; he even suggests that "where there is no place left for doubt there is no opening for the exercise of belief properly so called"; he would "concede that all men are agnostic," but would like some special word to be coined, as, for instance, "apistic," to express impossibility of believing. This position, so familiar to readers of Browning, is not developed at any length, it is merely stated; but the whole treatise is permeated with the spirit of it. The cock-sure, positive style of reasoning, which aims at convincing a man against his will, is banished altogether, and replaced by an almost anxious candour and sobriety of statement—far more persuasive, of course, to modern minds. We have said that Bishop Goodwin addresses the general reader; but he

also contends that the Apostles' Creed should be held for the ordinary Christian a sufficient definition of the Christian faith, and he has carefully refrained from discussing matters of doctrine not referred to in it. Of these he mentions six in particular—inspiration, original sin, justification, predestination, the authority of the Church, and the Sacraments. Even as regards the Creed itself, the "tendency" of his exposition is to "reduce the difficulty of accepting the Creed to that of accepting the Incarnation."

Inasmuch as the inspiration of Scripture is not dealt with, it is almost needless to record that so logical a writer as Bishop Goodwin does not use the authority of Scripture in support of his positions. He even points out at the end of his Introduction the impossibility of relying upon the infallibility of either Church or Bible. This, of course, at once distinguishes *The Foundations of the Creed* from the huge class of works which depend upon the authority of either Church or Bible, and make elaborate use of tradition or of Bible texts to establish their positions. The special strength and persuasiveness of Bishop Goodwin's book is the special weakness of too many volumes of Christian apologetic; he makes a consistent and successful effort to rest his case upon arguments and intuitions for which his readers will not have to refer farther than their own minds.

We have devoted most of our space to a consideration of the method of the Bishop of Carlisle. It is its method which gives the book its importance. Able and adequate as the matter is, it cannot claim to be new. Nor is the method entirely new. The bishop tells us in his last chapter that he has been led to the conception and execution of *The Foundations of the Creed* by his "participation in periodical literature." He has himself already, on a smaller scale, written papers, "bearing directly or indirectly upon the Christian Creed in its relation to human knowledge," in a style which intelligent laymen can follow; but we are acquainted with no work of at all the proportions of the one before us which deals in a similar spirit with religious questions. Bishop Goodwin can claim to speak for his own Church; and his unusual scientific and philosophic attainments entitle him to a respectful hearing from science, and teach him, what so many divines are ignorant of, the language in which science must be addressed. We scarcely like to say that the modern Pearson on the Creed has been written; but the task, after reading Bishop Goodwin, no longer seems impossible.

We might remark upon almost all the bishop's fourteen chapters. He has the unusual power of stating an argument pleasantly as well as clearly, so that the reader follows without effort, and continually wishes to reach the end of a vista his guide only looks down. Moreover, the wise reserve of some passages, and the judicious compression of others, suggest continual comments to the critic; but we must be content with one only. The skill which the writer shows in arguing upon God or the Holy Spirit or the forgiveness of sins in terms that can be easily followed and understood, does not help him when he has only to make a plain statement. He gives us no sufficient account of the Gospel narratives. So far as our belief in Christ is historical, it is a matter of knowledge rather than of belief. The nature of the documents upon which that historical knowledge rests should be stated as succinctly, as definitely, as clearly as possible in every defence of Christianity however elementary. Bishop Goodwin gives us an excellent passage upon the opening chapters of S. Luke, and valuable comments upon the evangelical records; but we get no adequate summary of the nature of the narratives upon which our knowledge of Christ rests. In any work written to persuade the modern doubter to accept the Christian religion, we hold this to be a serious omission. No definition of the inspiration of the Gospels is necessary, but a criticism of them merely as documents is essential. This is a weak point in a persuasive to Christianity unusually wise and candid, and certain to exercise an immediate and valuable influence upon the methods of Christian apologists.

RONALD BAYNE.

The Life of Carmen Sylva. Translated from the German by Baroness Deichmann. (Kegan Paul.)

THE binding of this book is very good, its paper irreproachable, its type excellent, its contents indifferent. For this disappointment the translator is not responsible. Occasionally—as when speaking of General von Moltke (p. 100), she informs us that "Princess Elizabeth became much attached to this so eminent and distinguished man"—her speech betrays her origin; but, on the whole, she has translated Baroness Stackelberg's book into idiomatic English. We may notice here the remark of Moltke made in 1866 anent the future King of Roumania, then Prince Charles of Hohenzollern. "That young Prince of Hohenzollern," said the Prussian field-marshal, "will make his mark and become talked about."

This is one of the few historical references in the book which would interest the general reader. To tell the plain truth—the book is dull. The reason of this is not far to seek. The book is saturated with introspection and lacking in incident. In this it faithfully mirrors the character of the illustrious lady whose character it purports to describe. No one, therefore, can fairly complain of the author, unless, indeed, it be urged against her that she has disclosed to the public eye feelings too sacred to be recorded even in a private diary. This, however, is a matter less of taste than of national prejudice, and a Teuton would regard the Schwärmerei of a German poetess with more favour than a cold-blooded Englishman. We are told that the poetic journal of the princess for 1860 "reveals a soul longing for God" Many extracts are given from this journal; one must here suffice. On January 2, 1869, Princess Elizabeth writes:

"My early years have been rich—rich in love, in sunshine, and many trials. I have always been saved from one thing, and that is to be bereft of all joy. This weight has never fallen on my heart, and so I am still young and strong, and look forward to middle age with joy and pleasure. If only heaven will continue to grant me the power of writing poetry, I will guard and keep it as a sacred shrine. I do nothing to cultivate the gift in order not to become vain. I only beg that it may live on for me and in me, and pray for the freshness of youth, which is necessary for writing a poem from one's heart. Adieu, you beautiful year, and may the new year look in kindly upon my room and my heart. 'Tout ou rien' shall be my motto" (p. 119).

The chief incidents in the life of the Princess Elizabeth, of Wied, can be briefly stated. She was born on December 9, 1843, and was married to Prince Charles of Roumania on November 15, 1869. On September 8, 1870, she gave birth to a daughter. Well had it been for the peace of Roumania had the wife of her ruler been the mother of many children; but this was not to be. Her only child died on Maundy Thursday, 1874. Those who were allowed to approach the parents during their bitter bereavement were struck by their resignation to God's will. "Dites à leur tous," said the Princess, "que je tâche de suivre l'example de ma mère. Je l'ai vue souffrir! Elle était plus forte que moi!" (p. 177). Although written some years before, a verse from one of Carmen Sylva's English and, in our opinion, most beautiful of her poems may be quoted here:

> "In life's deep sorrow, grief, and pain,
> When none by me belov'd remain,
> I ever heard the thrilling strain:
> Oh, serve the Lord with gladness!"

We can well believe that the childless queen felt keenly the disappointment of her hopes on that day (November 26, 1886) when her husband's nephew was declared his successor. But the queen had already raised a monument to her lost child, which is enshrined in the most famous and magnificent of Roumanian churches. "I have undertaken a great work for the Church of Curtea d'Ardges," she writes to her mother on March 5, 1886. "I am inscribing the gospels on enormous sheets of vellum, from which they are then to be read every Thursday as a recollection of that Thursday on which I heard them read beside the coffin of my child" (p. 293). In the Roumanian churches the words of the four evangelists describing the Passion of our Lord are read every Maundy Thursday, and are called "the twelve gospels," as their reading is interrupted twelve times with song and prayer. Of the beauty of the Cathedral Curtea d'Ardges it is difficult to write without appearing to exaggerate. The Queen described it as "like one of the Arabian Nights, with its magnificent background of mountains, which are as high as Caraiman."

Recent events in Roumania are of great interest, but they are not dealt with in this book. "In politics the Prince is my oracle," wrote the Queen in 1884, "and I avoid discussing them with anyone else." Happy, indeed, is the country where the consort of the sovereign does not concern herself with party politics, and Roumania and Greece are both blessed with queens who have no desire to rule. The good that Queen Elizabeth has done is simply incalculable. This is manifest not only in the moral but in the intellectual character of her court. She has herself said that she was "first a wife, then the mother of her country, and then a poetess." By a singular perversion of merit her claims as a poetess have taken precedence, both in this book and in general repute, of her far nobler services as

a queen and a patriot. In all relations of life, both public and private, she has been a true and admirable woman; but in the republic of letters the poems of Carmen Sylva will be finally pronounced—what they really are—mediocre. Posterity, however, which is beyond the reach of the most industrious flatterer, will give Queen Elizabeth of Roumania her full due as "the mother of her country."

J. G. COTTON MINCHIN.

THE HISTORY OF THE EARLY GREEK PEOPLE.

Geschichte des Griechischen Volkes bis zur Zeit Solons. Von H. Welzhofer. (Gotha: Perthes.)

THE Germans have surprised the world in a good many ways since 1866. But the improvement of German literary style has been perhaps even a greater surprise than their victories, their growing commerce, or their colonial policy. Picturesqueness has acclimatised itself across the Rhine, and German works on history can now sometimes be read with pleasure, as well as studied with profit. Herr Welzhofer's account of the early Greeks (really the second volume of his "Geschichte des Altertums") is an excellent example of the new manner. It is brightly and pleasantly written, and glides easily from topic to topic. The brevity necessary in a part of so large a plan has not degenerated into curtness or prevented the story from being artistically told. With excellent taste, the author has recognised that to tell the legends briefly is to spoil them. Yet, though they are not here repeated, he manages somehow to convey to us an impression of the wealth of poetry which is locked up in them, and he reveals to us the Greeks as an artistic people.

The last few years have seen in Europe a great revival and extension of the taste for things Hellenic. The world is really receiving a fresh instalment of that wonderful and all-embracing impulse which we call Hellenism. The present history distinctly takes its place as a communication of Hellenism as well as a record of facts. The historian is doing far more than recording the past; he has caught its spirit, and (if we are not mistaken) he will impart that spirit to his readers.

From another point of view, too, his work is interesting. It illustrates a second change which is in progress—the reaction against the sceptical school of historical enquirers. The incessant destructive criticism of ancient statements is felt to have gone far enough. People have hoped that the denudation of years would lay bare at last the solid rock of fact; but layer after layer of material is disintegrated and the solid truth is never found at the bottom. What wonder then if a certain number of independent minds think that inquiry is on a wrong track, or that a right track has been followed too far; that the statements even of the simplest old authorities may be sometimes true; that all which is strange is not necessarily false; that tradition is not always a liar; and that great men do sometimes influence the current which seems to carry them along? No doubt the young science of anthropology has done something to bring about this change of mind. It has revealed to us on indisputable evidence, and even as existing in the present day, institutions, incidents, legends, and states of mind among other peoples which are closely parallel or akin to early Greek and Roman affairs; while instances in which the unlettered tradition of savages has been found true cannot fail to raise the credit of the traditions which tells us of a Roman kingship, of an Etruscan dynasty, or of a Trojan war. Herr Welzhofer restores Lycurgus to his place as a great man and a great legislator; Lycurgus is no collective name of a priestly guild, no alias of a god. In Homer he finds one poet, and the greatest of poets; and he speaks with deep regret of the share which his countrymen have had in the fruitless effort to argue the poet away and (as Mr. A. Lang expresses it) to "rend his songs."

Of the points in which (even in his handling of Homer) we find ourselves unable to agree with Herr Welzhofer, it is hardly worth while to speak. His book is vigorous enough and fresh enough to deserve a simply commendatory notice.

FRANKLIN T. RICHARDS.

NEW NOVELS.

Cutting for Partners. By John Cordy Jeaffreson. In 3 vols. (Hurst & Blackett.)

The Failure of Elizabeth. By E. Frances Poynter. In 3 vols. (Bentley.)

Till the Great Assize. By Vere Clavering. In 3 vols. (Hurst & Blackett.)

The Conspirator. By Count Paul P——. Edited by Frank Harkut. In 2 vols. (Sampson Low.)

For so Little. By Helen Davis. (Swan Sonnenschein.)

Who is the Man? By James Selwyn Tait. (Chapman & Hall.)

Agatha's Quest. By R. H. Sherard. (Trischler.)

AFTER being silent for some years in the department of fiction, Mr. Jeaffreson makes a welcome re-appearance with his *Cutting for Partners.* The story is none of those spasmodic attempts to catch a little fleeting popularity which are the feature of the day with so many novelists, but a clever, honest, and entertaining piece of work. It is a novel by a man who can think, and think to some purpose, and his delineation of three generations of the Challoners is marked by much vigour and originality. The first volume is the least interesting, but it is absolutely necessary as laying the basis for the future development of the characters; while the third volume, which is generally the strongest test of a writer of fiction, is one of the most charming and successful pieces of composition we have read for a long time. The growth of character in Sophy and Robin—the hero and heroine—from childhood to womanhood and manhood is tenderly and lovingly depicted, and is marked by many natural and graceful touches. Admiral Challoner, also, is all through a distinct and impressive individuality, from the time when he begins life as a boy under Nelson till the time when he closes his earthly course, beloved and respected by the nation he has gallantly served. Of course, the novel has its secret; and it takes the form of a harmless deception practised upon the Admiral by his wife, Antoinetta, who is perhaps the best and most lovable character in the whole work. Knowing how earnestly he desires offspring of his own, she yields to the strong temptation of palming off Sophy upon him as his own child, whereas she is really his niece. But the innocent imposture does no one any harm, and it causes the admiral to love for her own sake a child whom he would otherwise have held in abhorrence, owing to an old feud. The author demonstrates his medical lore in many parts of the story; and there is something touchingly pathetic in the way in which the admiral and his wife endeavour to conceal from each other the knowledge of certain fatal maladies from which both are suffering. Some readers may argue that Antoinetta, who is as truthful and upright as the day, would never have deceived her husband as to the parentage even of his brother's orphan grandchild; but the weight of the temptation has to be considered, and she paid for the error by bitter self-reproach. East Anglian life is graphically reproduced in these pages; and one figure especially, Mr. Peter Norcross, the old family solicitor, stands out in bold relief. There are other characters also little less skilfully drawn. Mr. Jeaffreson has produced a very able work, and one both complex and comprehensive in its interests.

Miss Poynter is scarcely fair to her heroine in entitling her novel *The Failure of Elizabeth.* If she fails to win the love of her husband, the Rev. Robert Holland, vicar of Thornton Briars, the fault is not hers. Holland is a cold, hard, unsympathetic man, who marries Elizabeth when still a girl, and treats her with reserve and a total lack of affection. He even exasperates her by giving his confidences to a scheming and volatile woman, on the ground that she knows all about his parish work. The Rev. Robert Holland is, in short, a curmudgeon; and his early career was marked by certain pecuniary eccentricities which would have brought him within the meshes of the law but for the considerate kindness of his ecclesiastical superior. He originally makes the acquaintance of Elizabeth Verrinder under somewhat romantic circumstances in Germany. The young impressionable girl gets to believe in him thoroughly as a superlatively good man; but, after marriage, she becomes sadly disillusionised. Hers was a nature "where a strong individuality was for ever in revolt against a scarcely less strong instinct of submission," and experience had not been sufficiently extensive to adjust their claims. Her sordid husband did not understand her, so they daily drifted further apart, only to be reconciled when Holland was upon his death-bed. The characters in this story are carefully drawn; and if Miss Poynter does not depend upon excitement for effect, she appeals to us by something better—a style that is at once strong, flowing, and lucid.

Till the Great Assize is a formidable title, and seems naturally to portend the punishment of some great crime, whose perpetrator has escaped the hands of earthly justice. It is, therefore, rather disappointing to find no reference to this final judgment until the last page of the third volume, and then to discover that the grand secret which has to be un-

ravelled concerns only the identity of a little child. Apart from this flaw of nomenclature, Vere Clavering's story possesses quite the average degree of interest. Gladys Ackroyd's sorrows are, indeed, calculated to stir the sympathy of the reader; and she is a heroine who can be brave and not merely mawkish and sentimental. The chief fault against her is that she could fall so readily into the wiles of so palpable a swindler and *mauvais suje* as Wilfred Ackroyd, a man in every way despicable. All the time, Basil Glendyne, who has loved her from childhood, and is worth a hundred Ackroyds, is permitted to eat his heart out in grief and disappointment. Only when he has proved by fire, so to speak, how deep his attachment is, and when he has grown grey by labour and sorrow, does he meet with his reward, and Gladys finds in his tried affection a sure haven. The tragic death of the scapegrace Ackroyd is related with some power; and another of the few really good things in the book is the way in which Ned Radford, who has been temporarily led astray by Ackroyd, asserts his manhood and recovers himself. Basil's father, the irascible old Sir Everard Glendyne, who is ever ready with that most insupportable of phrases, "I told you so," is capitally drawn. Society hunters get some hard knocks. Glendyne eschews all sets, and, by way probably of showing that society is not necessary to a man's rise, he eventually becomes one of the ablest and most honoured of Her Majesty's judges. In spite of a certain want of grip, this novel is readable.

The horrors of Russian despotism, especially in Poland, and the ineffectual attempts of patriotism to overthrow the imperial system were never more vividly described than they are in some chapters of *The Conspirator*. It purports to be a romance of real life. The editor vouches for the truth of the main incidents, which are sufficiently startling to satisfy even the most exacting in this respect. It seems almost incredible that in this advanced age cruelties should be practised suggestive only of barbaric times. But the events detailed in Count Paul P——'s revelations are of comparatively recent occurrence, and many of the persons who took part in them are still alive. Two characters make an indelible impression upon the reader: Alexei Wassiljevitch, a man of infinite power and resource; and Miriam, a beautiful Jewess, who exhibits a sublime and unparalleled devotion. There is one observation in these volumes which conspirators would do well to reflect upon, and it is made by the cleverest and most restless plotter of his time.

"I am as old as the century," he says, "and I have lived through many changes. My experience has led me to the conclusion that conspirators have done very little, if anything, for the cause of liberty and the rights of man."

But what has poor England done that she should call down this condemnation from the Count: "Time was when your Palmerstons and Gladstones thundered at Czars and Bombas. Nowadays, you are glad to slink away with a novel in one pocket and peace with honour in the other." This novel is sure to attract a wide circle of readers, but on other than purely literary grounds.

For so Little is the story of a crime. It traces the career of a clever, intellectual young man, whose character becomes gradually more and more debased, until for money's sake he actually poisons one person and endeavours to murder his wife in the same way. Laurence Maber seemed to have a brilliant future before him, for he was gifted with external beauty, high mental capacity, and the power of drawing men, and more particularly women, to himself. But there was a latent strain of vice in his nature, which, encouraged, grew by what it fed on. His end was melancholy in the extreme. The author cleverly keeps the secret as to who the real murderer is till towards the close, suspicion being all the way through thrown upon a young lady, Beatrice Morte, who is passionately in love with Maber. But in the end all is made plain. The scene is laid in Australia, but there is little scope for local colouring, as the novel is one of character. It is unquestionably exciting.

Exciting also is *Who is the Man?* a Tale of the Scottish Border. But Mr. Tait makes us sup too full of horrors. A series of the most ghastly murders is committed, which forcibly remind us of the Whitechapel tragedies; and after suspicion has unjustly hung upon two persons, one of whom is tried for the crimes, the real murderer is discovered in the person of a poor, half-witted fellow, who takes revenge for certain wrongs in this way. Those who like a gruesome story have it here in perfection.

A decidedly sensational story is *Agatha's Quest*, but it is by no means destitute of ability. Agatha is a newspaper correspondent who is deputed to unravel the secret of a murder committed under extraordinary circumstances. It would be unfair to the author to reveal the nature of the remarkable, not to say terrible, discovery she ultimately makes; but it is a wholly new and unexpected incident. Mr. Sherard scarcely seems so happy when he is discussing the mysteries of a newspaper office.

G. BARNETT SMITH.

THREE VOLUMES OF VERSE.

Poems. By Joseph Thomas Chapman. (Bristol: Arrowsmith.)

Tales of a Tennis Party. By Blancor Dash. (Kegan Paul, Trench, & Co.)

Echoes of Thought. By Emily E. Reader. (Longmans.)

POEMS which, though lyrical in form, are didactic in character—which lack some of the more essential qualities of poetry, but make up for their absence by admirable thoughts and excellent lessons—rather defy criticism. The critic ought perhaps to say that verse, and especially lyric verse, is not the most suitable medium for homilies on everyday truths. But he is checked by the reflection that everyday truths are just those which most escape observation; and he is bound to admit that the poet—be his rank as poet whatever it may—who crystalises them into couplets and stanzas for their better recognition does a serviceable work. Mr. Chapman's poems are of this modest but useful character. His subjects appear to be all, or nearly all, selected for the practical lessons that may be drawn from them; but their range is, nevertheless, a wide one. Aspects of nature, passages of human experience, passions of the mind or the heart—all suggest to him valuable moral truths which are self-evident when they are pointed out, but of which a busy world needs to be reminded. Thus, he enforces afresh such familiar lessons as that mere gain is not necessarily success—that loss, when it is helpful to others and to the world, better deserves the name. He teaches the philosophy of little things, out of which all great ones come. He shows us that life, wealth, power, truth, death are what we make them to be by the manner in which we use or receive them. He shows the rich man the limitations that beset him; he reminds the poor man that all nature is his park and his mansion. He sings of progress; of glory that consists in noble effort and honest work; of the boundless satisfactions of thought; of the inequalities that disappear, and the petty differences that are forgotten, when the soul gets high enough to take broad views of men and things. Sometimes—as in these verses on "Contentment" — he conveys by a pleasant apologue a very effective lesson:

"Contentment knocked at a poet's heart;
The poet gave an impatient start,
To see such a stranger there.
Infinite longings, beautiful dreams,
Wonderful thoughts on numberless themes,
Metaphors rich and rare,
Sensitive sentiments morbidly sad,
Exquisite raptures, hopes half mad,
For these there was plenty of room to spare,
But none for Contentment anywhere.

"She next approached a philosopher's soul;
The sage put down some mystical scroll,
And a vexed look crossed his face.
Whether the will is bound or free,
Whether there was an eternity,
Whether all matter and space
Only exist as part of the mind,
These and more of a similar kind,
Were secrets long he had sought to trace;
Till found, Contentment could have no place.

"She went to the house of a millionaire,
But the poor rich man was full of care,
And begged of her not to stay.
One who had only lived for fame,
Sighing at last for a loftier aim,
Told her to go away.
Those who had most of wealth and ease
Always appeared the hardest to please;
And even the people who seemed most gay
Asked her to call another day.

"At length she entered a peasant's breast;
The poor man gladly received his guest
As an angel passing by.
Proud of his garden, pleased with his cot,
Plain though his fare, and humble his lot,
Gratitude beamed from his eye.
Peacefully here she hoped to remain;
But soon she heard the peasant complain
Of some small trouble, and then with a sigh
Contentment left earth and flew to the sky."

There is nothing in these verses that has not been said in other forms by preachers and teachers without number. Every lesson, indeed, in the book has been enforced many times over in homily and essay and sermon; but the repetition is not to be regretted. If the poet's way of telling the wholesome truths which it is so necessary men should know be the more effective way, then it is well he has taken up the parable of the homilist. In a preface Mr. Chapman justifies the views he takes on social and moral questions, but they need no justification. They are manifestly the views of a man who realises the true relations of men to each other, and is right-minded in regard to the inequalities of life.

Mr. "Blancor Dash"—who is to be congratulated upon his smart *nom de guerre*—may have the making in him of a tolerably expert writer of verse. But he has much to learn, and perhaps still more to unlearn, though

whether he will ever do the necessary learning and unlearning seems a little doubtful. His present mood appears to be one of comfortable satisfaction with his achievements. Such a mood is obviously a pleasant one; and a writer who can keep it up is spared a good many mortifications and vexations—to say nothing of an infinite deal of work—which his less complacent brethren must needs submit to. But it has its disadvantages. It is, of course, fatal to progress; it prevents the possibility of higher attainment, and even deteriorates a man's present standard. Mr. "Blancor Dash" will therefore have to choose between going back and going forward. If he wishes to advance he will have to reconsider his view of his work and of himself. In a note to the longest piece in this volume, "Our Host's Tale," which is a versified Arthurian story, he refers to the Laureate's poem, "Balin and Balan," dealing with the same subject. He is concerned to show that he wrote his story before reading the Laureate's poem—a statement to which we are willing to give full credence. But, having said this much, he adds that he had to decide whether he would throw away what he had written, or publish it and run the risk of comparisons between his work and Lord Tennyson's. He elected to publish—

"believing," he remarks, "that with this explanation I shall not be accused of arrogance by the ordinary reader, whilst professional critics who *have* [the italics are Mr. "Dash's"] to say something may, for all I care, accuse me as much as they please."

Now we are not aware that we are obliged to take any notice of Mr. "Dash"—or (in his elegant way of putting it) that we *have* to say something about him. But it may be none the worse for him that we should. We shall not accuse him of arrogance, for there is no arrogance in copying another man's style, even when the copying is as closely done as it is in the following passage:

"And then he asked her of the king; she smiled,
Telling him all; and of the queen, and still
She smiled, but tearfully, and told him all;
Of the princess, but neither tear nor smile;
And e'er she answered, as the valley's top
They neared, where joining from opposing sides
The mountains leant together, swift came one
Around the dragon's head, and shouting loud,
'Look, knight, defend ye! from the king I come,
So yield to him through me,' in mad career
Rushed on: and Balin, hurtling to the charge,
They shocked together, as two mighty rocks
Crash from opposing slopes; and as the least
Leaps into fragments, so the splintering spear
Of Launceor left his shield; but Balin's stroke
Hurled man and horse to ground, as some great wave
That strikes a vessel's stubborn side unbroke,
Yet casts it from its height into its vale
To plunge and sink for ever; so they fell."

But Mr. "Blancor Dash" is not wholly a copyist. He can produce original work which, though it has its defects, has also its merits. Here is a passage of much merit:

"Man's life is born into a bootless world.
If he strive not, how base! and if he strive
What weariness and grief, whilst evermore
Recedes the earthly goal! We plan and act,
Our little wisdom runs before our deeds
Led other ways by Fate; and all our days
But mock the visions of our yesterdays,
Till every purpose seems as shaped by dreams,
Futile, and waking, voided."

Here is a happy suggestion of Spring:

"Far and near,
Spring filled the woodlands with her lucent green,
And bared heaven's inner blueness, scattering
White waving fleeces, in the skies, of clouds,
On earth, of hawthorn's blossoms."

And here is an effective picture in a couple of lines:

"And in the gap left clear,
Athwart the moon there loomed the midnight towers
Of a sieged city."

The defects in Mr. "Blancor Dash's" work appear to be mainly the result of haste and want of care. Some of them are due to a false taste in language, as where he describes rocks and rising ground as "sheery," or speaks of "the slope plain," or produces such a couplet as:

"That vain wild strain of grief to death that clings
Swept every heart, and none would mute its strings."

The inversion in the first line is not less objectionable than the impossible verb "mute" in the second. The inversions indeed throughout the volume are its chief blemish. We have no doubt, however, that Mr. "Blancor Dash" can produce good work if he will. But he must first put away the mood of self-satisfaction; and he will be well-advised if he avoids the temptation to reproduce a style which he cannot make his own.

Deep religious feeling, a certain quaint simplicity, and an earnest if meagre attempt to interpret some of the higher problems of life—these are characteristics of Mrs. Reader's poems. Though the poems are modestly called "echoes," they have an original value of their own, within the somewhat narrow limits which Mrs. Reader is content not to pass. She has no heterodoxy and no new orthodoxy to proclaim; she does not concern herself with theories of belief or non-belief; she takes what have been accepted as old truths, and reflects them afresh from the clear surface of her own mind. In saying this we are really borrowing an image from one of her shorter poems. We quite assent to her argument that the mind presents a varying—as she puts it, a concave or convex—reflection, but it is something that the reflecting body should be as clear as it can be. The following is the poem:

"TRUTH."

"Men's minds are like a polished shield, for both
Have convex sides, where truth and right remain;
And concave ones, where all things mirror false;
And yet the world without is just the same.
One says the universe is full of care;
Another says the world is bright and fair.
One speaks of Nature ravaging for blood;
Another calls her merciful and good.
But Nature's self, in spite of praise or blame,
Stops where she was, and does her work the same.
Yet both speak truth. It is not they have lied—
One sees the concave, one the convex side
Of this world's mirror. Who is wrong, who right,
Is tested in a sphere outlying human sight."

It is in thoughts suggested, rather than fully wrought out, that Mrs. Reader is at her best. The lines we have quoted are an example of a crudely stated idea, which the thoughtful reader can amplify and work out for himself. Here, in a still shorter poem, is another example:

"QUIET."

"Let the light speak—and it shall say
There is no speed and no delay,
Perfect *quiet* brings the day.
Perfect growth by little shows:
He who hastes shall lose by speed;
He who clutches mar by greed;
He who hurries spoils his deed
And swells the debt he owes."

But here is, perhaps, a more forcible example still, contained in a single couplet, the introductory lines of a poem on "Life":

"Death is the life of a man when he careth for all the world giveth;
Life is the life of a man who is dead to the world while he liveth."

Each of these propositions contains an obviously true thought, capable of wide amplification, but needing to be much qualified.

NOTES AND NEWS.

THE biography of Lord Sherbrooke, which Mr. A. Patchett Martin is writing, will have a brief prefatory memoir by Sir John Coope Sherbrooke, sometime governor-general of Canada. The book will form two volumes, and will be illustrated with two portraits—one taken at Sydney in 1847, the other in London in 1883.

THE mid-June issue of the *Universal Review* will contain a contribution from Count Tolstoi, embodying not only a reply to the criticisms which have been made upon his latest work, "The Kreutzer Sonata," but also a definite declaration of his own views on the subjects of morality, marriage, and Christianity.

MR. T. FISHER UNWIN will publish immediately, as the second volume in their "Adventure Series," Robert Drury's *Journal in Madagascar*. Such doubts as have been raised against the veracity of the narrator are fully discussed by the editor, Capt. Pasfield Oliver, who, by his work, *The French Dispute in Madagascar*, has already identified himself with the island.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER, & CO. are about to publish a work by Mr. Clarmont Daniell, entitled *The Industrial Competition of Asia*; or, the Connexion between Currency and the Trade and Finances of our Empire in the East, with especial reference to the competition of India in European markets, and to the importance of increasing the supply of gold available for British purposes.

MESSRS. MACMILLAN propose to complete their cheap reissue of Charles Kingsley's works by the addition of nine volumes of sermons, to appear at monthly intervals between now and February next. The entire series will thus consist of twenty-nine volumes. We doubt whether there is any other author recently dead, novelist or not, whose popularity can be attested by such evidence.

MR. ANDREW LANG is editing a companion volume to *The Blue Fairy Book*, to be called "The Red Fairy Book." Like the former, it will contain numerous illustrations by H. J. Ford and Lancelot Speed.

MR. ELLIOT STOCK announces the tenth volume of "The Gentleman's Magazine Library" as just ready for publication. It will contain *Architectural Antiquities*, being the first of two volumes to be issued on this subject.

MESSRS. SIMPKIN, MARSHALL & CO. will publish next week *Yorkshire in the Olden Time*.

THE Bishop of Ely has recently caused all the ancient records of the diocese, hitherto scattered in different places, to be removed to the palace at Ely, where they are now deposited in a spacious muniment room, and made available for historical research. In further pursuance of his design, the bishop has commissioned Mr. A. Gibbons, author of *Early Lincoln Wills* and other similar works, to prepare a calendar and concise view of these records, which—it need hardly be said—are of more than merely ecclesiastical interest. The episcopal registers proper begin in 1337; and the visitation books and the transcripts of parish registers are in unusually good preservation.

It is proposed to print copies of all the wills, and also of the marriage register of the old chapel of Ely House, Holborn. The volume will be issued in a limited edition of fifty copies; and subscribers should address themselves to Mr. A. Gibbon, The College, Ely.

SHAKSPERE students will be glad to know that a new volume of the "University Series," *Julius Caesar*, edited by Mr. Benj. Dawson, will be issued early in June by Messrs. R. Sutton & Co.

MR. WILLIAM ANDREWS, of Hull, has in the press a volume to be issued shortly under the title of *Obsolete Punishments*, dealing with the ducking stool, cranks, pillory, stocks, gibbet-lore, witchcraft, burning of books and punishing of authors, &c. Numerous illustrations will be given.

MESSRS. F. V. WHITE & Co. will publish immediately Fergus Hume's new novel, *The Man with a Secret*, in three volumes; and *Criss Cross Lovers*, by the Hon. Mrs. H. W. Chetwynd, also in three volumes. John Strange Winter's one-volume novel, *Ferrers Court*, will be issued by the same publishers shortly.

THE first edition of *The Journal of Marie Bashkirtseff*, translated by Mathilde Blind, has been already exhausted. A second edition is now in preparation, and will be ready during the course of next week.

A NEW edition of Mme. Darmesteter's (*née* Mary Robinson), *New Arcadia and other Poems*, has been called for. The book will be issued in a French style of binding at a cheap price.

WE are asked to state that Mr. Charles Marvin is lying seriously ill at Plumstead. He was to have started last week for a journey to the oil regions of America, when he was attacked with a recurrence of the lung trouble that followed the severe attack of Russian influenza that prostrated him early in the year.

THE last Friday evening discourse at the Royal Institution will be given on June 13 by Prof. Silvanus P. Thompson on "The Physical Foundation of Music."

ON Saturday next, June 14, Messrs. Sotheby will begin the sale of a miscellaneous collection of books and MSS. brought together from different quarters, some of which (we fancy) have appeared in the same sale-room not very long ago. Among the books we may mention a subscriber's copy of Audubon's *Birds of America*; the Kilmarnock edition of Burns; copies of Charles Lamb's *Prince Dorus* and *Beauty and the Beast* (coloured); besides many of those illustrated works which are sought after by both English and French collectors. The MSS. include an exceptionally fine Office of the Virgin, illuminated by an Italian miniaturist of the fifteenth century; a list of all the incumbents of parishes in Norfolk, from the earliest times to the present century, compiled by Mr. E. J. L. Scott, of the British Museum; and several Browning autographs.

ON Wednesday of last week a new tombstone over the grave of Charles Avison was publicly unveiled in the churchyard of St. Andrew's, Newcastle. The former inscription, in mixed Latin and English, has been restored, with the following quotation appended from Browning's *Parleyings*:

"On the list
Of worthies who, by help of pipe or wire,
Expressed in sound rough rage or soft desire,
Thou whilom of Newcastle organist."

THE Orient Company, who propose this summer to repeat their enterprise of sending two of their large steam-ships on a series of pleasure cruises to "the land of the midnight sun," have again commissioned Lieut. G. T. Temple, author of the *Admiralty Pilots* for Norway, to compile a guide-book for their passengers. On this occasion the pamphlet is augmented by two special contributions—on the astronomical aspect of the subject, by Mr. J. Norman Lockyer, with several explanatory illustrations; and on the geology of Norway, by Mr. Grenville A. J. Cole, with a geological map.

THE new sixpenny edition of *Tom Brown's School Days* (Macmillan) contains on the *verso* of the title-page a bibliography so full as to constitute a life-history of what we may safely call one of the half-dozen most popular books of this century. Almost the only information not given is the number of copies of which each edition consisted. The total number of editions, since the first publication in April 1857, is fifty, of which seven were issued at the price of half-a-guinea. The illustrations, by Mr. Arthur Hughes and Mr. Sydney Hall, were first added in 1874; and, concerning these, it is important to notice that the original blocks required to be cut down to fit the crown octavo editions. The first really cheap edition, and also the one most frequently reprinted, was the pott octavo of 1865. As many will recollect, a sixpenny edition previously appeared, in 1882; but in the form known as medium quarto, which is by no means so well suited for permanent preservation as the present form of medium octavo. To make the bibliography complete, it would be necessary to ascertain the number of (pirated) editions that have been published in America.

UNIVERSITY JOTTINGS.

AT the Commemoration at Oxford, on June 25, the honorary degree of D.C.L. will be conferred upon the following: Mr. W. Q. Orchardson; Prof. Henry Sidgwick, of Cambridge; Mr. Henry M. Stanley; Mr. E. Maunde Thompson, of the British Museum; and Sir William Turner, professor of anatomy at Edinburgh. We understand that Mr. Stanley will be the guest of Prof. Jowett, at Balliol.

DR. BUTLER, Master of Trinity, has been re-elected vice-chancellor at Cambridge for the coming academical year.

THE President of the French Republic, at the instance of the Académie des Sciences, has conferred the distinction of officer of the legion of honour upon two English mathematicians: Prof. Sylvester of Oxford, and Prof. Cayley of Cambridge.

IN Convocation at Oxford, next Tuesday, it will be proposed to make a contribution not exceeding £150 to the Oxford Historical Society.

THE tapestry worked by Mr. William Morris after a design by Mr. Burne-Jones, has now been hung in the chapel of Exeter College. The subject is "The Adoration of the Magi." It is interesting to remember that the two artists matriculated together at Exeter in 1852, and that both were elected to honorary fellowships in 1882. Mr. Burne-Jones, it appears, did not graduate, though the university conferred upon him the degree of D.C.L. at the Commemoration of 1881.

THE Council of the Cambridge Philosophical Society has decided—in accordance with the reports of the adjudicators, Sir W. Thomson, Lord Rayleigh, and Prof. G. H. Darwin—to award the Hopkins Prize for the period 1883-1885 to Mr. W. M. Hicks, for his memoir upon "The Theory of Vortex Rings" (*Phil. Trans.* 1885), and for his earlier memoirs upon related subjects; also to award the Hopkins Prize for the period 1886-1888 to Mr. Horace Lamb, for his paper on "Ellipsoidal Current-Sheets" (*Phil. Trans.* 1887), and for his numerous other papers on mathematical physics.

THE special board for biology and geology at Cambridge have nominated a lady—Miss L. Ackroyd, of Newnham—to occupy the university table at the Plymouth laboratory of the Marine Biological Association for one month.

THE registrary at Cambridge calls formal attention to the fact that, by the recent admission of six unattached students, the total number of persons matriculated during the present academical year amounts to 1027, being the highest on record.

THE subject chosen for Sir William Browne's gold medal for Greek elegiacs at Cambridge next year is "In Obitum Roberti Browning."

PROF. ROY and Dr. D. MacAlister have been appointed to represent the university of Cambridge at the tenth International Medical Congress to be held at Berlin in August.

MR. C. WOOD, organist of Caius College, is writing the music for the performance of the "Ion" of Euripides, which is to take place at Cambridge next term.

AT the annual meeting of Mansfield College, the following were among those elected to form the enlarged council of twenty-four: Prof. A. S. Wilkins, of Owens College; Dr. Dale, of Birmingham; Mr. T. Raleigh, of All Souls; and Mr. R. F. Horton, of New College.

ORIGINAL VERSE.

MR. WATTS'S PICTURE OF MAMMON.

COME, and behold your god, ye worshippers!
He sits at the receipt of sacrifice.
Hunger is up in those inveterate eyes:
Already two are crouched, and neither stirs.
His gross hand dabbles in that hair of hers—
Frail form, whose sick deep slumber testifies
Lethe begun! A youth with shoulder lies
Upheaved, unstrung, and tarnished face averse.

England! thy souls in this oblivious hell
Lie sunken, and for ever more forget
Honour and shame. Whose voice is like a bell
To pierce their souls with some outworn regret
Of innocent days, so that they sleep less well,
So that in dreams their hard-sealed eyes are wet?

OLIVER ELTON.

MAGAZINES AND REVIEWS.

THE *Antiquary* is falling into the fault of having too many articles in each number, the result being that no single subject can be treated so fully as it deserves. By far the most important article in the June number is contributed by Canon Scott Robertson. It relates to the tomb of Archbishop Hubert Walter, who died in 1205; for that it is that prelate's tomb the evidence now seems to be conclusive. The rich embroideries and other objects found in it are worthy of the attention of all antiquaries. We hope they may some day be reproduced, so far as is possible, in coloured facsimile. An engraving is here given of the paten and chalice. As our readers know, it was the custom to bury ecclesiastics with objects of this kind on their breast. They were never, or very rarely, such as had been used for Mass, but copies, intended as symbols only. They were commonly made of lead or tin. These are of base silver. The chalice, judging from the engraving, must be very beautiful. It is, we believe, the oldest piece of ecclesiastical plate in England. "The Antiquary Among the Pictures" is an unsigned article which we should have been glad to have met with in a newspaper, but which is quite out of place here. Miss Lucy Toulmin Smith reviews Mr. Gomme's "Village Community." We do not suppose that there is anyone else in this country who knows so much

of the early life of our ancestors as she. The only criticism we have to make is that we wish her paper had been much longer. Mr. R. C. Hope continues his annotated list of Holy Wells. The paper before us includes those he has heard of in Lancashire, Lincolnshire, Monmouth, and Norfolk. As a first attempt, it is valuable. We trust that his collections will be much added to and reproduced as a kind of gazetteer of wells having such associations.

THE AMERICAN ORIENTAL SOCIETY.

WE quote the following from the New York *Nation*:

"Boston, May 8, 1890.

"The spring meeting of the society was held yesterday at the rooms of the American Academy. To the great regret of the members, Prof. W. D. Whitney sent in his resignation as president. Dr. W. Hayes Ward was elected to fill his place. The other officers elected for the year were—vice-presidents, the Rev. A. P. Peabody, Prof. E. E. Salisbury, Prof. D. C. Gilman; secretaries, Prof. D. G. Lyon, Prof. C. R. Lanman, Prof. W. W. Goodwin; treasurer, Mr. A. Van Name; directors, Mr. A. I. Cotheal, Prof. M. Bloomfield, Prof. J. H. Thayer, Prof. E. W. Hopkins, Prof. R. J. H. Gottheil, Prof. A. L. Frothingham, Prof. J. P. Taylor. Profs. Antonio Maria Ceriani (Milan), H. Brugsch-Pasha (Berlin), Eberhard Schrader (Berlin), and W. D. Whitney (New Haven), were elected honorary members. Mr. Alexander I. Cotheal, of New York, sent a gift of 1,000 dollars to the society.

"The following papers were presented:

"Prof. W. R. Harper (Yale), with a view to show the value of historical syntax, gave several studies of the Taylor inscription of Sennacherib. The following points were dwelt upon: the accusative in *u* and *a*, the relation between adjective and substantive, permansive, participle, infinitive, and noun with pronominal suffixes. Mr. Lester Brader, jun. (Yale), presented a Classification of the sentences in the Taylor inscription of Sennacherib. Mr. George A. Barton (Harvard) spoke on the Origin and Character of Tiamat, the Biblical *tehôm*, symbolised as a dragon. Dr. W. Hayes Ward spoke on Babylonian Mythology as illustrated by Babylonian Art. The chief sources of information are the seal cylinders. Dr. Ward thinks that there is no figure of Gisdubar on the celebrated Sargon stone. The figure is rather that of the god of fertilising waters. We see this from other examples in which there appears in addition an undoubted Gisdubar figure. This god of the fertilising waters is represented with fish, and with streams coming from his shoulders or from his navel. Before the god there generally appears an attendant pushing a figure. In later art the stream disappears, and the figure seems to come forward willingly. Dr. Ward sees in this figure Shamash, the sun-god, who is also pictured with streams. The Abbu Habba tablet seems to represent the same scene as the one so familiar to us on the seals. When the streams disappear from the seated god, they reappear in the emblems of the sun-god, as four streams of water crossing a circle. There is no doubt that the figure on the Abbu Habba tablet is that of Shamash. The scene must therefore be laid in Heaven, and not in Hades, as heretofore supposed. In the Abbu Habba representation, the god rides upon the *upper* waters, in the neighbourhood of which stars are plainly visible.

"Dr. Robert Harper (Yale) made a communication in regard to three tablets now in his possession which he had brought back from the university of Pennsylvania's expedition to Babylonia. They belong to the so-called class of loan-tablets, and were unearthed at Niffer. They are dated in the years two and and four of Ashur-itilli-ilani, King of Assyria. The dates are of chronological value. They show that the Babylonian empire existed, if only in name, for four years after the death of Assurbanipal.

"Mr. F. P. Ramsay (Wetheredville, Md.) proposed to substitute the terms 'postpositive' and 'prepositive' in Semitic grammar for 'perfect' and 'imperfect.' Dr. William M. Arnolt (Johns Hopkins) sent a criticism of Schrader's *Keilinschriftliche Bibliothek*, vol. ii., and Prof. D. G. Lyon (Harvard) a criticism of Peiser's *Keilinschriftliche Aktenstücke*.

"Dr. Cyrus Adler (Johns Hopkins) presented an account of the Johns Hopkins and the Abbot Egyptian collections. The first consists of 680 objects collected by Col. Mendez I. Cohn in the years 1832 and 1835. Among them are two Coptic inscriptions deciphered by Mr. Max Müller. The Abbot collection, the property of the New York Historical Society, is well known. It is said to be fully equal to the great collections in Europe; Miss Edwards is authority for the statement that it is one of the best in the world. The more the pity that it is not put in a building where it can be studied to advantage, and that complaints have been made by several scholars that it is not readily accessible.

"The Rev. Lysander Dickerman discussed the Egyptian synonyms for the word 'pyramid.' He finds the word to be Egyptian and not Greek, and to denote always 'a sacred enclosure for the preservation of things.'

"Prof. R. Gottheil (Columbia) showed several photographs of a remarkable Alhambra vase now in the possession of Mr. Charles A. Dana, of New York. The vase is said to have been dug up by some peasants in the Alpujarras, whither Abu Abdallah Mohammad (Boabdil) and the remnants of the Benu Nasr retired after they had surrendered Granada to Queen Isabella, January 2, 1492. The vase is a beautiful specimen or Moorish art. It is perfectly preserved, and contains several interesting Arabic inscriptions. Of the four other Alhambra vases known to exist to-day, that in the Hermitage at St. Petersburg is the only other one in a perfect condition.

"Dr. A. V. Williams Jackson (Columbia) read two papers on 'Sanskrit *hrade-caksus* (Rig-veda x., 95, 6)," and on 'Avestan Transcription.' In the latter, Dr. Jackson pleaded for uniformity of transcription, at least among American Avestan scholars. Mr. Charles J. Goodwin sent a paper on 'The Hermes Function of the War-God Skanda,' based upon a hitherto unpublished text of the Atharva-veda. The likeness between Skanda (from the root *skan*, to leap) and Hermes is very close. They are both gods of cunning and roguery. They have parallel functions and resemble each other in many minor points.

"The fall meeting of the society will be held at Princeton College.

"R. J. H. G."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BERLEUX, J. La caricature politique en France pendant la guerre, le siège de Paris et la Commune (1870–1). Paris: Labitte. 25 fr.

CROISET, A. Histoire de la littérature grecque. T. 2. Paris: Thorin. 8 fr.

CSONTOSI, J. Bildnisse d. Königs Mathias Corvinus u. der Königin Beatrix in den Corvin-Codexen. Budapest: Kilian. 3 M.

GOSSET, A. Les coupoles d'orient et d'occident. Paris: Baudry. 60 fr.

IMHOOF-BLUMER, F. Griechische Münzen. Neue Beiträge u. Untersuchungen. München: Franz. 40 M.

KOBELL, L. v. Kunstvolle Miniaturen u. Initialen aus Handschriften d. 4. bis 16. Jahrh. 3. Lfg. München: Albert. 8 M.

PITRÉ, G. Curiosità popolari tradizionali. Vol. VIII. Tradizioni ed usi nella penisola Sorrentina, da Gaetano Amalfi. Turin: Loescher. 5 fr.

RACCOLTA di antiche miniature estratte dai Codici di Montecassino. Serie I. Fasc. 1. Turin: Loescher. 10 fr.

SAN CARLOS, La Marquise de. Les Américains chez eux. Paris: *Nouvelle Revue*. 3 fr. 50 c.

STEINACH, A. Geschichte u. Leben der Schweizer Kolonien in den Vereinigten Staaten v. Nord-Amerika. Zürich: Müller. 5 M.

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CORRESPONDENCE.

DISCOVERY OF THE SIXTH BRÂHMANA OF THE ÂSÂMAVEDA.

Oxford: June 2, 1890.

Instead of troubling your readers about the next meeting of the Oriental Congress and the legal aspects of the *reversio suffragii ad populum*, I shall be glad if you will allow me to call the attention of Sanskrit scholars to a curious discovery, lately made by Pandit Satyavrata Sâmâśrami.

It was in the year 1849, in the preface to the first volume of my edition of the Rig-Veda, p. xxvii., that I pointed out that at the time of Sâyana there must have existed eight Brâhmanas of the Sâma-Veda. Prof. Weber doubted the fact, which I had communicated in a letter to Prof. Benfey, and I therefore quoted Sayana's *ipsissima verba*. These amounted to this: that the first Brâhmana is the Praudha-, the large one, that is, the Pankavimśa; the second the Shadvimśa, the third the Sâmavidhi, the fourth the Ârsheya, the fifth the Devatâdhyâya, the sixth the Upanishal, the seventh the Samhitopanishad, the eighth the Vamśa.

I returned to the subject again in my *History of Ancient Sanskrit Literature* (1859). There I showed that Kumârila Bhatta also knew eight Brahmanas of the Sâmaveda, and that, according to him, no accents were marked in them.

Whether Sâyana was right in calling these works Brâhmanas is a question which does not concern us. He gave them that name, and ascribed to them full śrauta authority. That is enough.

The question of interest, however, was whether these eight Brâhmanas could still be identified. No doubt existed about No. 1, the Praudha or Tândya-brâhmana, which is published in the *Bibliotheca Indica*. No 2 is the Shadvimśa, of which a portion, the Adbhuta, has been published by Prof. Weber; No. 3 is the Sâmavidhâna, published by Burnell, 1873; No. 4 the Ârsheya, published by the same scholar, 1876 and 1878; No. 5, the Devatâdhyâya, published by the same, 1873. No. 7, the Samhitopanishad-brâhmana, and No. 8, the Vamśa-brâhmana, have likewise been edited by Burnell in 1877 and 1873.

There remained therefore No. 6 only, called the Upanishad. Prof. Weber thought this must be meant for the well-known Khândogya-upanishad, constituting eight out of the ten books of the Khândogya-brâhmana. I myself was inclined to adopt the same opinion, though I hesitated between it and the Kena-upanishad.

Thanks to the researches of a well-known student of the Sâma-veda, Satyavrata Sâmâśrami, to whom we owe a useful edition of the Sâma-veda-samhitâ, we know now that the Khândogya consisted really of two parts, and that the two books hitherto missing are the two books of the Mantra-brâhmana.

The words of Sâyana so often quoted, giving an account of the eight Brâhmanas, the Pandit reads: "Ârsheyam daivatam kaiva mantram vopanishat tatah," not, as they are usually read: "Ârsheyam daivatam kaiva bhaved upanishat tatah."

The ordinary reading is not wrong, and conveys the right information to any one acquainted with ancient Sanskrit literature. Still it is possible that Sâyana himself wrote "mantram vopanishat tatah," and that an ignorant scribe, not knowing what to make of "mantram vâ," changed it into "bhaved." I should prefer to read "mantrâ."

Pandit Satyavrata Sâmâśrami had published this Mantrâ-brâhmana in the *Hindu Commentator*, 1872, with a Sanskrit commentary and a Bengali translation. This text has been severely criticised by Prof. Knauer in his excellent edition of the Gobhila Grihya-Sûtras, 1884; and the Pandit, acknowledging the defects of his first edition, has now published an improved edition in a Journal, called *Ushâ*, the Dawn. In it he explains that the real Brâhmana of the Kauthumas consisted, like the Śatapatha-brâhmana, of forty Adhyâyas. The Praudha consists of twenty-five, the Shadvimśa of five. These thirty Adhyâyas are devoted to Śrauta ceremonies, and form one whole. Then follows the Mantra-Brâhmana, consisting of two Adhyâyas, devoted to Grihya ceremonies; and, lastly, the Upanishal, consisting of eight Adhyâyas or Prapâthakas, making forty in all. The remaining five Brâhmanas are treated by our Pandit as Anu-brâhmanas, and Sâyana is severely taken to task for his ignorance of all matters pertaining to the Sâma-Veda.

The Mantra-brâhmana contains verses to be used at marriage ceremonies. It is clearly presupposed by the Gobhila Grihya-Sûtras, as has been shown by Prof. Knauer.

The same number of the *Ushâ* contains also the beginning of a Sâma-prâtisâkhya. If the series is continued in the same spirit, it deserves the support of all Sanskrit scholars in Europe.

F. MAX MÜLLER.

THE ORIENTAL CONGRESS.

Queen's College, Oxford: June 2, 1890.

The anonymous correspondent who signs himself "One of the English Delegates," could not have understood what passed at the Christiania meeting. The committee was *not* "unanimously chosen"; it consisted of only four persons, one of whom was *not* present; and it did *not* include representatives of England, France, America, Italy, Spain, Portugal, or Russia. The anonymous correspondent has a very poor opinion of his fellow-countrymen. This is not surprising, as he considers Count Landberg a more "noted" Orientalist than Prof. Weber or Dr. Oppert.

A. H. SAYCE.

ETYMOLOGICAL NOTES: "COCKNEY," "CLOCK," "COBLE."

Yale University: May 22, 1890.

It has occurred to me, in reading Dr. Murray's spirited letter on the word "cockney," that in the equation *cokenay*=fowl's egg, the first element might possibly be some other word than *cock*=French *coq*. In the phrase: "œuf à la coque," *coque* means "shell," and is derived, according to Littré, from Lat. *concha*. "Œuf à la coque" literally signifies "egg in the shell," which for many purposes is simply equivalent to "egg." To assume that *cockney*, in the peculiar uses instanced by Dr. Murray, is a translation of "œuf à la coque," may seem too daring, and I shall not venture to take the responsibility for such an assumption. Still, there is something to be said in favour of it as a conjecture. The same word *coque*, whether related or not to the *cock*- in *cockboat*, may, for anything I can see, be contained in M.E. *cokebelle*, which occurs in Trevisa and the *Promptorium*, the quotation from Trevisa (i., 219) being as follows: "a cokebelle of silver i-honged aboute his nekke," a translation of the Latin "nolam argenteam circa collum." A bell of the shape or size of a shell might not inconceivably take the name of *cokebelle*. The sense, "egg in the shell," would, of course, suit the context in the passages from Piers Plowman and the *Turnament of Tottenham*, and has perhaps a special significance in that from Heywood: "Men say that he that cometh every day, Shall have a cockenaie [egg in the shell] . . . But I gat not so much . . . . As a good hens fether, or a poore eg-shell," *i.e.* instead of getting the egg *in* the shell, I got not even the shell. Dr. Murray recognises the difficulty in the interpretation, "cock's egg," and, indeed, it is no slight one. As for the *n*, which Dr. Murray interprets as the sign of the genitive plural, it might be euphonic to prevent the clashing of initial with final vowel, or might be due to some mistaken analogy. The *n* in *bittern* and *nightangle* are, strictly speaking, not organic. With reference to the derived senses of *cokenay*, it may be worth noting that in two modern French words, *coquecigue* and *coquefredouille*, the first element would appear to be identical with the *coque* cited above; and that both these words, as well as a much larger number in Old French coined on the same model, are terms of disparagement, and remind us of the last meaning adduced by Dr. Murray under (1) namely, "milksop." In presenting these considerations, I have no intention of setting up a rival etymology to that of Dr. Murray, but merely wish to suggest what may possibly not have occurred to him and the others who have written on the word.

In reading Reeves' *Adamnan*, I have come upon *clocca* in the sense of "bell," and produce the instances, in the hope that they may be useful to investigators of English *clock*. They are (p. 120): "cloccam *pulsa*"; (p. 214) "pulsata personante clocca." These are especially interesting because they may be conceived to have been used with the Celtic form in mind, or perhaps to have been a direct Latinisation of the Celtic.

For the etymology of *coble*, Adamnan's *caupallus* (p. 170) should be borne in mind. Reeves notes one variation in the accusative singular, *caupulum*, and Du Cange has a variety of forms. I fail to see why the Century Dictionary should say of *coble*, "not connected with O. North. *cuopel*, a boat." Considering the influence of Celtic monks upon Northumbrian civilisation, it seems to me natural enough that North. **cuopel* (dat. *cuople*, Matt. viii. 23), Lat. *caupulus*, &c., and the current Celtic etymon, should be interrelated.

ALBERT S. COOK.

Strassburg University: May 27, 1890.

As I see that the correspondence on this subject is not closed, I should like to suggest another explanation of the meaning of the expression "cock's egg," supposing that Dr. Murray has indeed found in this the origin of the M.E. *cokenay*. I cannot see how his suggestion that children think more of cocks than hens (even if they do, which I doubt) could possibly be the origin; children do not, as a rule, contribute to the permanent vocabulary of a language. Nor does the suggestion of Prof. Earle seem satisfactory to me.

Now in German there exists exactly the same expression, *Hahneuei*, as a term of reproach; and this is what Grimm says of it in his *Wörterbuch*:

"Hahneuei, n. neunt das volk im Göttingischen und anderwärts die misgestalteten hühnereiman glaubte solche eier hülbe der hahn gelegt und aus ihnen entwickele sich ein basilisk. daun bezeichnet man auch durch hahneuei scherzhaft etwas wunderbares unglaubliches."

May not the same legend have existed in England to explain small misshaped eggs. And may not a similar process of folklore have caused a specialisation of the use of the word in the sense of something wonderful to that which was certainly then as now to the simple rustic one of the most wonderful phenomena in nature—the London "cockney"?

H. FRANK HEATH.

THE WORD "HANSELYNS" IN CHAUCER.

Cambridge: June 3, 1890.

I am of opinion that this word was borrowed from French, and is mentioned in Godefroy's dictionary.

I there find: "*Hamselin, hamcellin, hainselin*, s.m., sorte de robe longue." Godefroy gives examples from Christine de Pisan, and from documents dated respectively 1403 and 1416.

I cannot lay hold of the etymology; but I believe that the last syllable is precisely F. *lin.*, in the sense of linen-cloth (Cotgrave). The rest of the word suggests the theoretical Teutonic **hamisa*, noticed by Kluge s.v. *Hemd*.

WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 8, 7.30 p.m. Ethical: "Dr. Johnson and his Contemporaries," by Dr. I. B. Muirhead.

TUESDAY, June 10, 3 p.m. Royal Institution: "The Natural History of Society," III., by Mr. Andrew Lang.

3.30 p.m. British Museum: "The Manners and Customs of the Babylonians," II., by Mr. G. Bertin.

8 p.m. Colonial Institute: "Capital and Labour in the West Indies," by Mr. Henry Fowler.

8.30 p.m. Anthropological: "The Nomad Tribes of Asia Minor," by Mr. Theodore Bent; "A Contribution to a Scientific Phrenology," by Mr. Bernard Hollander.

THURSDAY, June 12, 3 p.m. Royal Institution: "Flame and Explosives," VI., by Prof. Dewar.

5 p.m. Society of Arts: "The Rationale of Indian Railways," by Sir Theodore C. Hope.

8 p.m. Mathematical: "Parabolic Note," by Mr. R. Tucker; "Further Notes on Simplicissima," by Mr. W. J. C. Sharp; "Rotatory Polarization," by Dr. J. Larmor; "The Expression of the Square Root of a Quartic as a Continued Fraction," by Prof. G. B. Mathews; and Papers by Messrs. A. R. Johnson and R. Russell.

FRIDAY, June 13, 8 p.m. New Shakspere: "Much Ado about Nothing," by Mr. H. S. Pearson.

8 p.m. London Amateur Scientific Society: "The Lias and Oolites of Northampton," by Mr. A. Loydell.

9 p.m. Royal Institution: "The Physical Foundation of Music," by Prof. Silvanus P. Thompson.

SATURDAY, June 14, 3 p.m. Royal Institution: "The Ballad Music of the West of England," with Musical Illustrations, III., by the Rev. S. Baring-Gould.

3.45 p.m. Botanic: Fortnightly General Meeting.

SCIENCE.

Syntax of the Moods and Tenses of the Greek Verb. By William Watson Goodwin. Second Edition. (Macmillan.)

IT would, perhaps, be fairer to the book before us if we could imagine it to be Prof. Goodwin's first contributions to the subject. But his former book has laid us under such obligations that this is impossible. The present Syntax is a good deal handsomer book than our old friend *Greek Moods and Tenses*, which I have before me in the Boston edition of 1870. It is in larger print and on better paper, and weighs more than twice as much. But its increase in contents is not nearly so great; and the publishers would have done better for themselves, for the author, and for the interests of classical scholarship in this country if they had kept nearer to the old size and price. It is necessary to protest against the prices of classical books of the more advanced kind, which are continually on the rise. The same sum is asked for two plays, better edited undoubtedly, as sufficed formerly to purchase the entire dramatist. The additions are partly due to the Appendix, which has grown to one-tenth of the volume; partly to disquisitions on various subjects, which might, I think, have been more conveniently added to the Appendix; and partly to an expansion of treatment and increase of illustrations throughout the book, among which must be mentioned the full and generally satisfactory account of Homeric syntax.

The well-known characteristics of Prof. Goodwin's work—his power of making practical inductions, his distinctness of thought, and his masculine common sense—are as conspicuous in this book as in its predecessor. In addition, it shows a breadth of scope, an enlargement of view, and an appreciation of recent developments which the first book could not, from the nature of the case, display. The birth of a real historical syntax of Greek and Latin, and the application of statistical methods to Greek and Latin grammar, correcting and corrected by a sharpened and more consistent textual criticism, are making the grammatical student's path clearer and more certain walking. Exceptions, the "sundries" of grammar, have to give a strict account of themselves. They can no longer be explained away in the old metaphysical fashion after which Hermann said of the aorist of attempted action—such as ἔκτεινα, "I tried to kill"—that it "fecisse sed sine effectu significat." (By the way, Prof. Goodwin does not notice this usage of the aorist, though he calls its use "like the future" in questions "strange" (82). It is discussed in an Appendix to Sheppard and Evans's *Notes on Thucydides*.) Nor, again, will any sober scholar, however much he may admire Madvig's masterly discussion in the *Adversaria* of the use of the aorist for the future infinitive, follow Cobet in sweeping all such infinitives out of Homer. Survivals of earlier usage, prejudices or *nuances* of particular writers, masterings of the sense by the sound, are *verae causae* of irregularity recognised by Prof. Goodwin. Of the last, Thuc., 1, 118 is a pretty example, ὄντες καὶ πρὸ τοῦ μὴ ταχεῖς ἰέναι, the μή being simply due to the fact that τοῦ μὴ ταχεῖς ἰέναι sounded more natural than τοῦ οὐ τ. ἰ., though neither τοῦ nor μή have anything to do with the infinitive. A passage like this should give Dr. Rutherford pause.

Prof. Goodwin has made good use of recent works, especially of the magnificent collections of the writers in Schanz's *Beiträge*—whose writings, *pace* Prof. Goodwin's abstracts, all scholars should study in the original—of his countryman Prof. Gildersleeve's acute and learned dissertations, and of the excellent Homeric Grammar by Mr. Monro. Not only scholarship, but teaching, will be improved by these researches. The behaviour of πρίν need not bring pain even to schoolboys; μή, in expressions of fear, is no longer alarming; and even μὴ οὐ with the subjunctive may be dealt with without an invocation of ellipse. Prof. Goodwin himself has settled οὐ μή's business; and in Cambridge, at any rate, we are well prepared to receive the theory which he has expounded in a luminous and convincing Appendix. I should myself have welcomed it with the sober joy which one feels when one is anticipated; but I hear that Dr. Peile has taught substantially the same doctrine for several years.

The book bears throughout the marks of most careful and judicious revision. Prof. Goodwin's formulations of general statements, and his framing of definitions, are in general excellently done. It is difficult to find a page in which some improvement, often slight, though not on that account unimportant, has been made on the previous edition.

Conditional sentences are a branch in which Prof. Goodwin has a special right to be heard. He adheres to his distinction between ἐάν with the subjunctive, and εἰ with the optative, as being only one of greater and less "vividness"; and to those who object that this view is not sufficiently distinct, he makes the sufficient answer that it is as distinct as the case allows. Still, I cannot admit it as entirely satisfying the facts. "If he *leaves* (=*shall leave*) the house he *will* be captured," seems to me in all respects (except in the time referred to) to be parallel with "if he left yesterday he was captured"; while "if he *were to leave*, or *should leave* the house, he *would* be captured," contains the imagination and conveys the impression that he is not expected to leave the house. It is in this (which I would fully admit may have been derived from an original difference in degree of vividness or of sense of distance) that must be sought the real distinction between the two usages in ordinary Greek. The form which implies nothing, but simply places the consequence and the condition side by side, is naturally "more vivid" than one which suggests a possibility that their connexion has not got beyond the limits of imagination. In general suppositions Prof. Goodwin's treatment of sentences introduced by εἴ τις, &c. (§ 67), with the indicative as a variety of those introduced by ἐάν τις has lately been criticised by Mr. Bayfield in the *Classical Review*; and probably a distinction between indefiniteness of person and indefiniteness of occurrence might with advantage have been introduced. The use of past tenses of the indicative with ἄν in statements ordinarily expressing unfulfilled conditions is very well delimitated and pertinently illustrated. In particular, Prof. Goodwin clearly and acutely points out where an idea of non-fulfilment is gratuitous or inadmissible.

The treatment of the potential indicative and subjunctive is much less satisfactory. Prof. Goodwin says that—

"In most cases the limiting condition involved in the potential optative is not present to the mind in any definite form, and can be expressed in English only by such words as perchance, possibly, or probably, or by the auxiliaries could, would, should, &c., with the vague conditions which these imply (like 'if he should try,' 'if he pleased,' 'if he could,' '*if what is natural should happen*,' &c.). Sometimes a more general condition is implied, like 'in any possible case,' as οὐκ ἂν δεχοίμην τοῦτο, 'I would not accept this' (on any terms),"

and just below, "the optative, thus used with no conscious feeling of any *definite* condition, but *still implying that the statement is conditioned and not absolute* [the italics throughout are mine], is the simplest and most primitive potential." Further on, speaking of the development of the potential optative, he marks most correctly, as a "final step," that of "the condition being actually stated in the sentence" as εἰ κελεύσειας ἔλθοι ἄν. Now, if he had adopted the vulgar notion that the potential usage was due to mutilation or suppression in the "conditional sentence," his view would be intelligible; but, as it is, he has embraced a phantom. In ἕλοιμί κεν ἤ κεν ἁλοίην, "I may slay or I may be slain" (*Il.* 22, 253, p. 77), how can the optative still imply that the statement is *conditioned*? Conditioned by what? By his "going into battle," implied in ἕλοιμι? Then a verb could condition itself—a fearful

thing to admit. Is it not obvious that the possibility is as absolutely undetermined and unconditional here as, say, in the English, "I may be killed in battle," or the Latin "fieri potest ut occidar"; and that the unconditional possibility comes first, the conditioned possibility, whether explicit or implicit, after it? The treatment of similar sentences relating to past tense is vitiated by a strange unwillingness to admit that the optative may be used of past events in principal clauses. He will only go so far as to say "φαίης κε, without a protasis may have a vague potential force, 'you might perchance say,' which could be felt as either past or future, as the context demanded." This seems to admit that the potential optative can be used as the potential indicative of past time, especially as it is immediately followed by a quotation of οὔκ ἂν ἐρίσσειεν (*Il.* 3, 223), "No other mortal could then vie with Odysseus." But then I cannot understand why Prof. Goodwin throughout his citations from Herodotus translates λέγοιεν ἄν, &c., by the ambiguous *might tell*, &c., instead of by the ordinary English *may have told*.

Among the potential uses of the past tenses of the indicative, he classes a use of ἄν with the participle which may be just as well referred to the optative, and unduly reduces its extent. In Soph. *O. T.* 523, ἀλλ' ἦλθε μὲν δὴ τοῦτο τοὔνειδος τάχ' ἂν ὀργῇ βιασθέν, the order of the words and the sense (for the reproach *had* come; the fact was certain, though not the cause) show that to translate "this reproach may have come from violence of wrath" is to import into Greek a looseness characteristic of English. So in *O.C.* 964 and Thuc. 6, 2. As I have discussed these and similar passages in the *Transactions* of the Cambridge Philological Society (vol. iii., part i.), I need only add here that it was the fact that the optative and indicative were in use together which determined writers unconsciously to adopt an ambiguous form. Later on, the more distinct indicative here, as in unfulfilled conditions and unfulfilled purposes, drove out the optative.

Prof. Goodwin begins section 744 by saying "the subject of the infinitive, if expressed, is in the accusative." I find it difficult to believe that Prof. Goodwin should have slipped into such a statement; yet I cannot find any correction or qualification of it, though it is contradicted by many of his own citations. The well-known passage οὐκ ἔφη αὐτὸς ἀλλ' ἐκεῖνον στρατηγεῖν, the direct form of which Prof. Goodwin (p. 267) gives as οὐκ ἐγὼ αὐτὸς ἀλλ' ἐκεῖνος στρατηγεῖ,* is the first example that occurs; see also § 784, 1, Xen. *Anab.* 1, 4, 15; Thuc. 2, 65 (§ 798).

It would not be necessary to do more than mark this imperfection of statement if it were not accompanied by other apparent misconceptions of the power of the infinitive in Greek. "The most indefinite infinitive, *so far as it is a verb*, must, at least, have a subject implied" seems a very cautious and, at first sight, plausible statement. But the words in italics can only mean "so far as it is the *finite* or, rather, a *personal* verb"; for its other verbal functions have no relation to its subject. And this is obviously absurd. Prof. Goodwin, however, probably means that the infinitive ultimately involves an idea of a subject of some sort. We may grant this. It is true of every verbal noun and of a great many other ones. But a grammatical subject is no more involved or implied in καλόν ἐστιν ἀποθανεῖν, "it is honourable to die" or "there is honour in dying," than in μέλλει βροντᾶν, or in "bibere est uiuere," or in "post Caesaris caedem," or in "occiso Caesare." And where the subject of the infinitive is expressed, its case originally depended on its own relations to the rest of the sentence, and continued so to depend, except in a certain number of cases where the accusative established itself to the exclusion of other cases. The "impossibility of expressing an independent subject" with what Prof. Goodwin calls the "object infinitive," as ἄρχεται ἀείδειν, "he begins to sing," no longer distresses us, if we think of ἄρχεται ἀοιδῆς, or translate "begins singing." The same prepossession tinges Prof. Goodwin's account of the infinitive after adjectives. "The infinitive is here regularly active or middle, even when *the passive would seem more natural*. The omitted subject of the infinitive (except when it is passive) is distinct from that of the adjective." Prof. Goodwin's feeling for language in concrete examples leads him to translate his illustrations correctly—ἐπιτηδεία καὶ λέγειν καὶ ἀκούειν, a road "convenient for speaking and hearing," λούσασθαι ψυχρότερον, "colder for bathing." This "object infinitive," he says, "may be the object of a verb, generally appearing as the accusative of the direct object, sometimes as the accusative of the kindred meaning." With him, then, the whilom dative (for such he admits it was) has so changed its character that it is now to be classed as an accusative only, the proper force of its dativel uses having been "already forgotten." I submit that there is no evidence that the Greek mind felt the infinitive as an accusative any more than as any other case. The difficulties of this artificial and anachronistic view are perhaps best seen by quoting Prof. Goodwin's section 748 [the italics are mine], "The *poets*, especially *Homer*, *allow* an infinitive after many verbs, which *commonly* do not take this construction. The *meaning* of the verb, however, makes the sense *clear*." The impression which this leaves on my mind is that Homer (for Homer is a poet) takes the liberty of using constructions which are "peu correctes," but does not go so far as to be unintelligible. As an example *Il.* 1, 22 is given, ἐπευφήμησαν Ἀχαιοί αἰδεῖσθαι ἱερῆα, translated "the Achaeans shouted with applause (*commanding*) *that they should reverence* the priest." The effect of the original upon a mind unprejudiced by grammatical forms is rather "the Achaeans, in assent, *shouted for reverencing* the priest." In ἔπεισα τὸν ἄνδρα ἀπιέναι Prof. Goodwin would, if I do not misunderstand him, see three accusatives—an actual one in τὸν ἄνδρα, a virtual one in ἀπιέναι, and an implied one in the "omitted subject" to ἀπιέναι. This view I cannot venture to embody in a translation. But I have no difficulty in translating the Greek. It is simply "I won the man over to departing." Prof. Goodwin, indeed, says that in περὶ μὲν βουλὴν περὶ δ' ἐστὲ μάχεσθαι (*Il.* 1, 258) "βουλὴν shows that μάχεσθαι was felt as a limiting accusative." But, in the "fluid" condition of Homeric speech, how is this to be proved? I notice, in conclusion, that μὴ οὐ, Mr. Whitelaw notwithstanding, is always explained as conditional, even in Herod. 6, 106. In Soph. *O.T.* 12 it is rightly explained as conditional, but not rightly referred to 817; the double negative is due to the negative idea of the sentence, "I should be hard-hearted [which I am not] if I did not pity"; an exact parallel is Eur. *Med.* 568 (quoted in § 443 *b*).

A few minor but not unimportant points may be referred to. The new numbering by undivided sections is a great improvement; not so the concession to "universal use" in citing the orators by "the numbers of the orations." Dem. *Mid.* or *Zenoth.* at once conveys information, often important, to the reader: he seeks it in vain in Dem. 21 or 32. *Per contra*, Prof. Goodwin has not fallen in with the prevailing affectation of "lettering" the books of Homer or Herodotus. In another edition we shall hope to have the names of speeches at least in the index, and we should be glad also to have the sections of chapters in Thucydides and Herodotus. I have not noticed many misprints; but the same word is misprinted four times in two lines on p. 143, twice also on p. 144.

As a whole, the book is a treasure house of Greek syntax. To put its merit in a word, it is indispensable.

J. P. POSTGATE.

* It should be οὐκ ἐγὼ ἀλλ' ἐ. σ., the αὐτός being only required to give the contrast in the indirect discourse.

AN INSCRIBED GAULISH MENHIR.

M. LIÈVRE, the librarian of the town of Poitiers, has just published a pamphlet (Poitiers: Blanchier; Paris: Leroux) on the Gaulish inscription on the menhir of Vieux-Poitiers, with a drawing of the stone, and philological notes by Prof. Ernault. The inscription is in Roman characters of about A D. 200, and, according to M. Lièvre, runs thus:

RATIN BRIVATIOM
FRONTV . TARBELSONIOS
IEVRV

that is, "Fronto, son of Tarbelso, made (or dedicated) the *ratis* of the Brivates." To *ratis* M. Lièvre attributes the meanings "pierre sacrée," or "pierre," while Prof. Ernault compares Irish *rath*, Welsh *rhâd*, Old-Breton *rat*, "grace, favour," and Greek ἐ-ρατός, ἔ-ρασις (from *ἐ-ρατι-s), and translates "objet de culte pour les Brivates," "protection (divine) pour les Brivates," "gratum opus Brivatibus." All these renderings are somewhat vague. The drawing shows that the stone is a *liṅga*, and it may be conjectured that *rati-s* here signifies a *liṅga* or φαλλός* made of stone. This conjecture is supported by the fact that one of the meanings of the Sanskrit *rati-* is "pudenda." That these menhirs are the *simulacra* of Mercury of which Caesar speaks (vi. 17, 1) is maintained by M. Salomon Reinach in the new number of the *Revue Celtique*.

W. S.

OBITUARY.

WITHIN the last few days two names have been struck off the roll of geologists by the hand of death. Mr. John Gunn, of Norwich, formerly rector of Irstead, died on May 28, in his eighty-ninth year. During his long life he

* The Gaulish man's name Rati-agros (*Corpus Inscrip. Lat.*, x. 4969) may possibly be compared with the Greek names Φαλλικαῖος, Φαλλίων.

had accomplished much excellent work in connexion with the geology and archaeology of Norfolk; and his well-known collection of local fossils, presented to the Norwich Museum, is a standing memorial of his zeal as a collector.

MR. W. S. DALLAS, of the Geological Society, was carried off somewhat suddenly by a paralytic attack on May 29 at the too early age of sixty-six. The loss of so accomplished and amiable a man will be mourned equally by geologists and zoologists. Many of his early writings related to entomological subjects, including a Catalogue of the Hemipterous Insects in the British Museum. Mr. Dallas was well known as the author of *A Natural History of the Animal Kingdom*, and as the translator and editor of a large number of works, such as Heer's *Primeval Switzerland*, and Müller's *Facts and Arguments for Darwin*. His name is also associated with a good deal of the serial literature of science, especially with the *Popular Science Review*, Cassell's *Natural History*, and the *Annals and Magazine of Natural History*. From 1858 to 1868 Mr. Dallas was curator of the York Museum, and in the latter year was appointed to the assistant-secretaryship of the Geological Society—a position which he held until the day of his death, ever discharging its duties with fidelity and with characteristic ability.

CORRESPONDENCE.

THE ANTONIUS OF HORACE.

Manchester: June 2, 1890.

I am indebted to Prof. W. M. Ramsay for pointing out my careless slip in speaking (*obiter*) of the "Spanish" *aes Sallustianum*: the error is the less explicable that I wrote with Plin. *N.H.* xxxiv. 3, "in Centronum Alpino tractu," fresh, as I thought, in my memory.

I wish it had been possible for Prof. Ramsay to give the reference to the recently-discovered IVLLO. ANTONIO. The evidence which, up to the date of this discovery, seemed overwhelmingly against "Iullus" may be found collected in Mommsen's *Römisch. Forsch.*, i., p. 35, note 54, and in Keller's *Epilegomena*, p. 297. I do not know of any recent critical editor of Horace who accepts "Iullus."

In *C. I. L.*, vi., 12,010, we have

M. ANTONI IVLLI,

which is poor evidence that Iullus was a *praenomen*. Prof. Ribbeck is at least not one of those who endorse the "accepted fact" that Iullus was the *praenomen* and Antonius the *nomen*; for he calls him "C. Iullus Antonius," and it was this form of the name which seemed to me so doubtful, in 1890 as in 1884.

A. S. WILKINS.

SCIENCE NOTES.

THE following arrangements have been made for the meeting of the British Association at Leeds this year, from September 3 to 10. President-elect, Sir Frederic Abel; presidents of sections—(A) Dr. J. W. L. Glaisher; (B) Prof. T. E. Thorpe; (C) Prof. A. H. Green; (D) Prof. A. Milnes Marshall; (E) Sir R. Lambert Playfair; (F) Prof. Alfred Marshall; (G) Capt. A. Noble; (H) Dr. John Evans. Evening discourses will be given by Mr. E. B. Poulton on "Mimicry," and by Prof. C. Vernon Boys on "Quartz Fibres and their Applications"; and Prof. Perry will also lecture to the working classes on "Spinning Tops."

THE Linnean Society has this year awarded its centenary medal to Prof. Huxley. The three previous recipients are Sir Richard Owen, Sir Joseph Hooker, and Prof. Alphonse de Candolle.

PHILOLOGY NOTES.

INVITATIONS have this week been issued for the ninth International Congress of Orientalists, to be held in London in 1891 from September 1 to 10, under the hon. presidency of Sir Henry C. Rawlinson. The president of the organising committee is Sir Mount Stuart Grant-Duff, and the vice-president Sir George Birdwood. The members include Profs. Sayce, Douglas, Margoliouth, R. S. Poole, Terrien de Lacouperie, and Cecil Bendall, Dr. Richard Morris, Canon Isaac Taylor, Dr. Ginsburg, Mr. Stanley Lane-Poole, Mr. F. V. Dickins, Mr. T. G. Pinches, &c. The secretaries are—Dr. Leitner, Woking; Prof. Douglas, British Museum; the Rev. Dr. E. W. Bullinger, Woking; and Mr. J. F. Hewett, Walton-on-Thames.

THE *Oxford Magazine* for June 4 contains an elaborate review of Mr. Wharton's *Etyma Latina*, which is characterised as "a book of which not only Oxford but England should be proud, and which will leave its impress on editions of Latin dictionaries and grammars for a long time to come."

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(*Annual Meeting, Monday, May 19.*)

PROF. T. MCK. HUGHES, president, in the chair. The annual report mentioned several publications which had been issued, or were on the point of being issued, to members; those who had passed away were duly commemorated. The roll of the society now numbers 321 ordinary, and 12 honorary members.—Prof. J. H. Middleton gave the following description of a sixteenth-century jug, exhibited by Prof. G. F. Browne. Beer jug of what is called in Elizabethan inventories "Cullen (Cologne) ware," and in French "Grès de Flandre." It was very highly valued in England during the latter half of the sixteenth century, and jugs such as this were often mounted with costly, elaborately-worked silver lids and handles. The South Kensington Museum possesses some fine examples. The "body" of the jug is a very hard siliceous clay, covered with a lead glaze, the peculiar mottling of which was much admired. It was made in this way: first the jug was "thrown" on the potter's wheel, and then thin slabs of the same clay were pressed into moulds, and fixed by some fluid "slip" on to the surface of the jug. The whole was then fired in the kiln, and then fired a second time after being dipped in the glaze. The designs consist of three female figures in the costume of the potter's own time. (1) Judith holding a sword and the head of Holophernes, with scroll over her head inscribed IVDIT 1569. (2) Queen Esther standing with folded hands, ESTHER HAT FICTORIA, *i.e.*, "Esther has the victory." (3) Lucretia holding a dagger to her breast; LVCRECIA A°. 1569. Prof. Browne tells me that this very interesting piece of dated Cullen ware was dug up recently in Downing-street. In many cases the reliefs on this kind of pottery are similar to those used for the stamped vellum book-bindings which were so commonly made in Germany and Flanders during the latter half of the sixteenth century. The three ladies on this jug frequently occur on these beautiful and elaborate bindings. A similar connection between designs on book-bindings and on pottery occurs on the rare (so-called) Henri Deux ware which is of about the same date as Prof. Browne's jug.—The following remarks were also made by Prof. Middleton on a Christian engraved gem belonging to the Rev. S. S. Lewis: Before describing this very interesting gem I will say a few words on the origin of its design. In many cases pagan motives were adopted by the early Christians for their representations of Christ. One of these, in which Christ is represented as the Good Shepherd, is taken from an early Greek design of Hermes Psychopompus—Hermes, that is, in the character of the conductor of souls to the realms of Hades. In Greek art Hermes Psychopompus is represented in various ways. In one of them, the original of the Good Shepherd type, he is shown standing, and bearing on his shoulders a ram or sheep—typifying the soul of the dead person. This type is known as Hermes Criophorus—the sheep-bearer. Pausanias mentions an early and very sacred Criophorus statue as existing in his time at Tanagra in Boeotia. Many bronze statuettes of this group have been found in various places both in Greece and Italy. In other works of art Hermes Psychopompus is represented escorting the soul in human form to the banks of the Styx, where Charon, the ferryman, waits to carry the ghost over the dark stream. This motive occurs on some very beautiful terra cotta reliefs, and also on some of the painted *lecythi* of Attica, and Eretria in Euboea. In Greek art death was never treated in a horrible or painful way, and among the early Christians there was the same habit of avoiding any painful subjects in their painting and sculpture. On the sarcophagi and in the catacomb paintings of the third and fourth centuries the scenes of Christ's life which are selected are those which illustrate His power or His beneficence, not His death or sufferings. In later times the case was very different, and scenes of horror and torture of every kind became the favourite subjects for the mediaeval artists. If the personification of death was represented in Greek art, death (thanatos) was treated in a graceful way, either, as on the Attic *lecythi*, as a handsome bearded man in conjunction with Hypnos; or, as on the sculptured column from Ephesus, as a beautiful winged youth, differing only from Eros in the fact that he is armed with a sword. Another variety of the Good Shepherd type was taken by the early Christians from the Greek or Graeco-Roman Orpheus. In some of the earliest catacomb paintings this subject is adopted without any modification to suit its new meaning. The Christ-Orpheus is represented as a youth wearing the Phrygian cap, seated, playing the lyre to a circle of listening beasts and reptiles of all sorts. In later representations sheep only surround the seated figure, which thus becomes more distinctly that of the Good Shepherd. On Mr. Lewis's gem we have the more frequent Criophorus type of the Good Shepherd, which occurs in many forms in Christian art from the third to the fifth century. It is especially found in the following connexions—on the elaborate sarcophagi reliefs of the third and fourth centuries; on the catacomb paintings of the same date; on terra-cotta lamps; on rings and engraved gems; and on those curious glass vessels with pictures in gold leaf, of which so many examples have been discovered in the catacombs of Rome and Naples. Figures in the round of this type are very rare. The most perfect example is a statuette of about half life-size, which was found during the excavations of the lower Church of St. Clemente in Rome. This latter figure seems to date from the latter part of the third century. It is closely similar in design to the figure on Mr. Lewis's gem, but is inferior to it as a work of art, being, like all the sculpture of that date, clumsy in type and coarse in execution. This is one among many examples of skill in the lesser arts surviving long after the more important arts of painting and sculpture on a large scale had fallen into a state of decadence. The workmanship, not only of gems, but also of coins and ivory reliefs, is, in many cases, very good even during the period of the late Roman empire. Mr. Lewis's signet gem is a very beautiful sard, an oval of about one inch by ¾ inch wide, engraved with a figure of Christ, bearded, in short tunic and long boots; bearing a sheep with curved horns on his shoulders. He stands on an anchor, emblem of Faith; two lambs leap up towards Him; behind Him is a tree, on which three birds are sitting. In the field are two fishes—the ΙΧΘΥΣ being the well-known emblem of Christ. In the exergue, below the anchor, is a small cross on a disc. The workmanship is unusually fine, both in proportions and details. The design is pictorial in style, and an unusual amount of the field is unoccupied. On the whole it is the finest gem of the kind I have ever seen. From its exceptionally fine workmanship it cannot be later than the fourth century; and, if the figure of Christ had not been bearded, I should have given it an earlier date. It has unfortunately been damaged by re-polishing, which gives, at first sight, a dubious look to the gem. In

point of technique it is an interesting example of very skilful work with the wheel and the drill, as is described by Pliny (*H. N.* xxxvii., § 200) in an interesting passage which gives the various methods of work employed by gem-engravers, the most important being the use of tools driven by a bow and drill—"plurimum vero in iis terebrarum proficit fervor." Perhaps the finest collection of gems of this type is that in the possession of Dr. Drury Fortnum, who has written some interesting articles on them in the *Archæological Journal*. This collection includes many rings, either wholly of metal or set with engraved gems, with figures of the Good Shepherd represented both by the Orpheus and the Hermes Criophorus type.

ROYAL ASIATIC SOCIETY.—(*Anniversary Meeting, Monday, May 21*).

SIR THOMAS WADE, president, in the chair. The election of Mr. M. L. van Deventer as a non-resident member was announced. The president reviewed the position of the society, both as to finances and as to its work. Though a small body, it was larger in numbers than it had ever been, and was steadily though slowly increasing; and its financial position was thoroughly sound. After giving details on these points, the president pointed out that the activity of the society in its special work was encouraging. The *Journal* was not only much larger than formerly, but had now for some time been issued at regular quarterly intervals; and the society was also undertaking the delivery of regular courses of lectures, and was contemplating the foundation of a new fund for the translation of oriental works on history and geography. After urging the members to increased effort, he vacated the chair for the new president, the Earl of Northbrook.—Sir. M. Monier-Williams, as the oldest member present, moved a vote of thanks to the outgoing president, and welcomed the new president, who had been preceded in office by another ex-viceroy of India, Lord Auckland, and who had already showed in many ways, more especially in connexion with the Indian Institute at Oxford, his interest in orientalism. The motion was seconded by Sir Mountstuart Grant-Duff, and supported by Sir Henry Rawlinson, who referred to the support he had received from the society in the publication of his Assyrian researches, and by Mr. Howorth, who strongly urged the importance of the new translation scheme. The following were elected as council and officers for 1890-91: president—The Earl of Northbrook; director—Sir H. C. Rawlinson; vice-presidents—Sir A. Cunningham, Sir F. J. Goldsmid, Sir Monier Monier-Williams, Prof. A. H. Sayce, Prof. W. Robertson Smith; council—F. F. Arbuthnot, Sir George Birdwood, Edward G. Browne, F. V. Dickins, Sir M. E. Grant Duff, Prof. Douglas, Dr. Theodore Duka, J. F. Hewitt, Sir W. Wilson Hunter, Henry C. Kay, Sir Peter Lumsden, Gen. Robert Maclagan, E. Delmar Morgan, Robert Sewell, T. H. Thornton; treasurer—E. L. Brandreth; secretary—Prof. T. W. Rhys Davids; hon. secretary—Robert N. Cust.

FINE ART.

THE ROYAL ACADEMY.

III.

As usual, it is in the departments of portraiture and landscape-painting that the greatest vitality is observable—in those departments, in fact, in which absolute contact with nature is a necessity, and the crowning grace of true imagination, though a quality not less precious than in other branches of art, is perhaps not so readily missed as in these. While, at the Academy at any rate, some of the greatest and most deservedly popular among English portraitists have fallen conspicuously below their highest level of excellence, others have displayed an equally remarkable advance.

It would be unnecessary cruelty to dwell on the only too obvious demerits of Sir J. E. Millais's "The Right Hon. W. E. Gladstone, M.P., and his Grandson" (361). These may be condoned in remembrance of the same master's magnificent profile portrait of the great orator, formerly in the possession of the Duke of Westminster. Neither can it with any fairness be asserted that Mr. Watts in the charmingly-conceived study of babyhood, "Hester Fraser Tytler" (196), shows any of his lost cunning of hand. Too many of our competent portrait-painters are apparently now condemned to perpetuate the features of provincial mayors with or without their insignia of office, of masters of foxhounds past, present, and future, and of vigorous government officials more or less known to fame. No one executes such a task with greater dignity and success than Mr. Ouless, who, notwithstanding a certain dryness of execution which is inherent to his manner, has rarely been happier than in his "Angus Holden, Esq., Mayor of Bradford, 1887" (74), in which the precise and brilliant execution of accessories difficult to deal with enhances rather than detracts from the character of the whole. A great rarity and exception in this artist's practice is the full-length of a lady, "Mrs. North" (214), which, by reason of his mannerism in the treatment of flesh, is far from being an agreeable performance.

The unexpectedly brilliant success attained by Mr. Luke Fildes when he some four years since broke new ground with his "Mrs. Luke Fildes," is on the present occasion more than sustained. Such is now his vogue that we may expect that, as was ultimately the case with the late Frank Holl, he will in future devote himself mainly to portrait-painting. His "Mrs. Thomas Agnew" (303) is a fine and delicately-modelled presentment of an elderly lady, in which, however, the gown of puce-coloured brocaded satin, set off with adornments of white lace and gauze, is rendered with a certain harshness and want of brilliancy in the textures. In the more sculptural portrait of "Mrs. Robert Borwick" (395), there is—or rather we imagine that we can trace—a certain resemblance to the style of M. Elie Delaunay. Mr. Fildes's most complete and striking achievement is, however, the large full-length "Portrait of a Lady" (467). This white-haired dame, soberly yet magnificently attired in black velvet and Venetian point, faces the spectator, just leaning one hand on a console of pronounced Louis Quatorze design. Although this picture is perfectly simple and realistic in conception, it has elements of strength and dignity such as the painter has not yet revealed in the same measure. Something in the general arrangement of the whole suggests a study of the *grands portraits d'apparat* produced during the first half of the last century.

It is a rash thing to condemn any performance of Mr. J. S. Sargent's without returning to it a second and a third time. He has on occasion an odd way of asserting himself, and of giving the careful student of his work an uneasy feeling that his first impression has been a hasty and a wrong one. Still, it is difficult to find any excuse for the defiant and unmitigated ugliness of the "Portrait of Mrs. K." (652), with its trenchant grey tones and bluish shadows. It may perhaps have for the artist himself a significance which it certainly lacks for the uninitiated beholder. The "Portrait of a Lady—a Study" (421) shows equally that element of perverseness in the artistic nature of this gifted painter, which prevents him from contemplating from its serious side, or with the respect due even to average humanity, the personality which he seeks to reproduce. This vivacious lady, robed in mauve satin, relieved by a crimson flower in her bodice, raises her ample skirts with an unrefined movement, which is, moreover, of too ephemeral and too trivial a character to be suitable for reproduction in a portrait. Yet the truth and vitality of the representation, the easy, or apparently easy, brilliancy of the execution are such that, when we look round and compare the uninviting performance with its soberer neighbours, this appears—to borrow the words often applied to the art of Mr. Sargent's prototype, Velasquez—*verdad*, the rest merely *pintura*. Should, however, the *advocatus diaboli* reply to this praise, "If this be truth, let truth for ever hide her head," it is not sure but that many might be found to agree with him. Mr. Jacomb-Hood's "Miss Shaw Lefevre, late President of Somerville Hall, Oxford" (436) shows a remarkable power in the artist of adapting style to subject; for this serious and imposing presentment of a learned lady is modelled with an almost over-anxious precision, and conceived in a reticent spirit altogether well suited to the subject. Admirable, too, in its pathetic simplicity, and its easy skill of arrangement, is Mr. J. H. Lorimer's likeness of "The late Professor Lorimer" (471), depicted in his doctor's robes. Mr. Alma-Tadema's half-length of "E. A. Waterlow, A.R.A." (160) is a singularly natural and unaffected piece of portraiture, lacking only that absolute success in the rendering of flesh which Mr. Tadema seldom attains in dealing with a life-size subject. Mr. Hubert Herkomer's performances in portraiture will not satisfy his admirers. Neither of his female portraits at all approaches the level of the "Miss Grant" or the "Lady in Black"; while the male portraits show rather the assumption than the possession of true solidity of execution. Of these, by far the best is the "Major E. R. Burke" (318). There is a certain alertness of movement, a suggestion of life, in Mr. Pettie's "Sir Edmund Hay-Currie" (144), which is, however, marred by the painter's usual defect—the vitreous quality of his environing atmosphere. In his "Sir Raylton Dixon" (1099), the bright scarlet coat of the sitter is treated with most unpleasant effect, its tone being neither in true relation nor in happy contrast to the hot background. We had accustomed ourselves to look upon Mr. W. Carter as one of the most rising of the younger English portrait painters. He is, however, this year all at sea, groping on the one side in the direction of French art, with his "Mrs. D. Dale" (98); and, on the other, seeking apparently to assimilate the style of Mr. Ouless, as in the official likeness of "James Hughes, Esq., Mayor of Oxford" (138). The large full-length "Study in Red" of Mr. W. T. Dannat (237) may be looked upon either as a portrait or as an exercise, on a large scale, in the combination of cunningly-graded reds with ivory-like flesh and locks of a ruddy fairness. Considerable success attends the attempt; but a higher degree of technical subtlety would be requisite in order to give adequate interest to a study of such size and pretentions.

On the whole, the completest and most satisfactory performances of the year are to be found among the landscapes and marine pieces; both the veterans and that ever-increasing band of younger wooers of nature having this year highly distinguished themselves. That Sir John Millais's twilight landscape "The Moon is up and yet it is not Night" (25) has been to him a labour of love is evident. Not often of late years has the master revealed so much genuine pathos in depicting a scene of his favourite Scotland. Unfortunately he is still but too faithful to the principles of the school to which he originally belonged; and, declining to generalise or omit, he yet selects for representation subjects which do not, unassisted, compose themselves or constitute in their virgin simplicity pictures proper. We have never been great admirers of the hard artificial quality of light affected by Mr. H. W. B. Davis; and yet we are constrained to admit that "A Ford on the Wye" (780), though by no means free from

this drawback, is a noble composition. The drawing and grouping of the oxen crossing the fair stream in the afternoon glow is first-rate. Mr. Vicat Cole and Mr. Leader, the protagonists of what we may call the popular British school—that which gladdens the eye of the average tourist and the lover of the commonplace picturesque—are both represented by characteristic works: the former by a large canvas, "The Thames at Greenwich" (390); the latter by three pictures, of which the best is the well-composed "The Silent Evening Hour" (672), and the worst the intensely harsh and drily-painted coast scene, entitled "The Sandy Margin of the Sea" (131).

Hardly ever has the veteran Mr. Hook done better than on the present occasion. At this stage of his prolonged career it seems unnecessary to dwell upon the obvious limitations of his well-matured and in its way consummate art—the narrowness of its scope and its too great monotony from a technical point of view. It is refreshing to find the master abandoning for once British coast scenery and giving us in "A Dutch Pedlar" (309), an unsurpassed view of a wide canal or inlet in Holland, with its expanse of calmly-flowing water meandering through low green banks, and its warm, moisture-laden atmosphere. The rendering is altogether masterly, save for the figures, which are, as usual, uninteresting. A good specimen of Mr. Hook's work, in his more usual vein, is "Breakfasts for the Porth" (317); and a better still, "Last Night's Disaster" (75), in which, with more than usual daring and felicity, he has depicted the movement of a still violently agitated yet slowly subsiding sea. We have seen Mr. Henry Moore to greater advantage than in the three canvases here shown, though in all of them the hand of the true artist and the true nature-lover is apparent. We prefer to any of them the smaller of his contributions to the new Salon of the Champ-de-Mars. A fine imaginative conception is Mr. Audley Mackworth's study of vast sun-dyed clouds overhanging a calm sea, called by him "Cloud Chariots" (156). He owes something to the example of Mr. Brett, but avoids that painter's pre-Raphaelite insistence on embarrassing detail, and takes a more emotional view of nature. The latter displays his wonted industry in four canvases, of which the most important, if not the most successful, is "Echoes of a far-off Storm" (472). We cannot but regret Mr. Adrian Stokes's temporary abandonment of landscape proper for studies of white, frothing sea tinged by the sunset hues of a clear sky; since what he shows at present gives proof rather of endeavour than of achievement. Of the superficial brilliancy, the loose *à peu pres* technique, of Mr. Peter Graham and his followers it is not easy to say anything new or interesting. The master himself has been seen to far greater advantage than in "Departing Day" (190), or "Low Tide" (215); while Mr. MacWhirter is characteristically himself in the large and purely scenic "Mount Etna from Taormina" (708). A far better executant, coming nevertheless within the same category as the last-named painter, is Mr. J. Farquharson, who in "My Heart's in the Highlands" (562) has from his own standpoint well rendered a subject of singular charm—a winding Scotch river glancing in the sun and fitfully shown through the branches of fir-trees projecting across the foreground. One of the best things in the exhibition, and certainly, up to the present, the *magnum opus* of its author, is Mr. David Murray's large landscape, "The Young Wheat" (1090), showing a vast prospect of bleak fields upon which the corn is beginning to sprout, these being sparsely marked out along the boundaries by blossoming trees. The hardiness and paintiness of the far distance in this, as in another charming example on a smaller scale, "In Summer-time" (875), alone mars the satisfactory effect of the whole. A very brilliant *tour de force* is the "Tulip Culture (750) of the American landscapist, Mr. George Hitchcock. He depicts in the freshness and sparkle of morning sunshine a formal garden on parterre of tulips, arranged in broad bands of white, yellow, pale and deep pink blossoms, in the midst of which stands a female figure in quaint Dutch costume of lilac hue. The painter of this curious study has derived something in the rendering of light and air from the impressionistic school of Claude Monet, but he shows, nevertheless, only a tempered enthusiasm for this special phase of modern art. Among the most delicate pieces of tone and colour to be found on the walls of the Academy, is Mr. Alfred East's "October Glow; near Yardley Woods" (1104). Want of space prevents us from referring in detail to some interesting performances, including Mr. W. L. Wyllie's "Davy Jones's Locker" (81); Mr. Robert Noble's "By the Linn Pool" (759); Mr. Napier Hemy's "The Rescue" (1147); Mr. Yeend King's "Autumn's Wooing" (1098); and Mr. W. L. Picknell's "November Solitude" (779).

The relatively narrow space devoted as usual to the exhibition of sculpture is, on the whole, not less well filled than on recent occasions, although neither the hope of the new school, Mr. Alfred Gilbert, nor the President have been able this year to contribute anything. We have been accustomed to identify Mr. Harry Bates with sculptured reliefs, executed in a style hovering midway between the later Greek manner and the style of the Renaissance; but he now takes, for the first time, high rank as a sculptor in the round. His "Pandora" (2117) is a nude kneeling figure of harmonious lines and delicate modelling, informed, moreover, with a melancholy grace most appropriate to the subject. It was a quaint and dainty conceit to fashion the fatal casket of gold and ivory after the fashion of the chryselephantine sculptures of ancient Greece. Yet this seems at once to necessitate a polychromatic scheme of colour, such as M. Gérôme has this year applied with signal success to his statue "Tanagra" at the old Salon; and such as Gibson employed some thirty years ago in his once famous "Tinted Venus." Mr. Bates has slightly tinted his surface, so as to take off the crude whiteness of the marble, but this concession appears hardly sufficient. Mr. Hamo Thornycroft shows no statue of importance, but by his diploma work, the bas-relief styled "The Mirror" (2057), gives proof of an important progress in the one branch of his art which he had not completely mastered. A young American sculptor, Mr. John Donoghue—who is better known as yet in Paris and Rome than in London—makes an important first appearance with "The young Sophocles leading the Chorus of Victory after the Battle of Salamis" (2119). It may, perhaps, be objected that this is not the boy Sophocles leading a choric song of thanksgiving, but rather a comelier Tyrtaeus chaunting a fierce war-song as he urges his Spartans on to the attack. However this may be, the artist displays a genuine power of assimilating Greek forms and the Greek spirit, while infusing into them a vitality and a personal quality belonging to himself. Mr. George Frampton's bronze figure, "The Angel of Death" (2090), shows some passages of fine and subtle modelling and some pathos of conception, but it lacks altogether impressiveness of general aspect. On the contrary, in Mr. W. A. Davis's marble statue, "The Genius of Sculpture" (2091), admiration is compelled for the flowing lines and easy harmony of the general composition, while the triteness and stagey quality of the conception exercises a repellent effect. Decorative skill of a class not usually found in modern English sculpture is shown by Mr. Lawes in his large allegorical composition styled "Figures representing Liberty, Peace, Commerce, &c." (2004)—a work giving proof of strong leanings towards the French style of the end of the seventeenth and beginning of the eighteenth century. It is wanting, however, in purpose and in the distinctiveness which belongs to a true artistic individuality. Mr. J. Havard Thomas's "The late Right Hon. W. E. Forster" (1962) gives proof of ability in the treatment of the unmanageable costume proper to the modern civilian, but displays a too rhetorical conception of a noble and simple personality. Last, but by no means least, we come to Mr. Onslow Ford's colossal bronze group, "Charles George Gordon" (1958)—showing the hero of Khartoum in a magnificent gala uniform, mounted on a camel which is caparisoned with a fanciful and excessive splendour. It is impossible not to admire the skill with which the character of the huge beast is given, with which the multitudinous details of its hair and skin and its magnificent trappings are reproduced; while we will not deny that the form and attitude of the great leader are very cleverly adapted to that of his strange mount. Yet who will be found to maintain that this is a fitting or dignified mode of presenting to posterity one of England's noblest children, or that we have here any really typical elements of the man or the essence of his true personality? And it would constitute no good answer to our strictures to prove that the uniform, the decorations, the camel's shaggy mane and its adornments are all textually correct; for the impression which they combine to convey is not truly characteristic, but a false and misleading one. Mr. Onslow Ford's other contributions are the bronze statue "Music," which is evidently a pendant to the "Dancing" in the New Gallery, and the bronze version of the curious decorative figure "Peace," of which the plaster model appeared here some two or three years since.

CLAUDE PHILLIPS

PROPOSED EXCAVATIONS AT CHESTER.

SOME repairs executed three years ago in the North Wall of Chester resulted in the discovery of Roman inscriptions and sculptures; and a further exploration, started by the Chester Archaeological and Historic Society, produced more inscriptions and sculptures. It is now proposed to set on foot further explorations at the same spot. The former discoveries have excited great interest both in England and on the Continent, and Prof. Mommsen, of Berlin, has written to Mr. Haverfield strongly urging further search. Of all the historic sites in England none are so likely to aid our knowledge of Roman history as the Roman military centres, and it is well known that Deva was garrisoned by the Twentieth Legion from the earliest times almost until the end of the Roman occupation of our island. The results of the excavations are therefore likely to be of importance not only to English archaeologists, but to all professed scholars, and it is to be hoped that both will readily respond to the appeal for subscriptions, and do their best to further this really important work in any way possible to them.

The area of search will be the Dean's Field and the North Wall adjoining the portions previously examined. A scheme of excavation, signed or supported by the Duke of Westminster, the Bishops of Chester, Salisbury, and Oxford (Bishop Stubbs), Dr. Evans, President of the Society of Antiquaries, Dr. Collingwood Bruce, Dr. Hodgkin, Prof. Pelham, Mr. F. Haverfield, and others, has been put forth,

with the concurrence of the Chester Archaeological Society, and the Dean and the Corporation have given leave for the excavations. Subscriptions may be sent either to Prof. Pelham, 20, Bradmore-road, Oxford, or to Mr. Haverfield, Lancing College, Shoreham.

The extract from a private letter of Prof. Mommsen referred to above is as follows:

"I approve, with all my heart, the project of taking upon a larger scale the excavations at Chester. For the story of the Roman empire, so far as it has to be based on the monuments, there is nothing so instructive as the great headquarters of the imperial army. The cemetery discovered at the beginning of this century at Mayence has more advanced our knowledge of this period than all the vulgar scribbling with which the *plebs urbana* has filled our volumes. We Latin scholars will pray very earnestly for good luck to the English pick-axes occupied at Deva; and the last discoveries give good hope. Perhaps Greek inscriptions are more in vogue with your classic and roving nation; but I think you do not lack men who, remembering or not remembering our poet's words, *Willst du immer weiter schweifen? sieh! das Gute liegt so nah*, will act up to it.

NOTES ON ART AND ARCHAEOLOGY.

A SERIES of water-colour drawings by Mme. Madeleine Lemaire is on view just now at the Goupil Gallery. Attention was drawn to the artist some years ago, it will be recollected; and, after a lapse of time, she had a distinct success with the illustrations to *L'Abbé Constantin* of Halévy. Of these it has been lately said that, as actual interpretations of the novelist's character, they are hardly equal to Maurice Leloir's illustrations to *Manon Lescaut* or to Lynch's illustrations to Calmann Levy's *édition de luxe* of the *Père Goriot* of Balzac. But for all that, they are possessed of two qualities not very often found in combination—grace and dash. Of the new drawings which illustrate M. Hervieu's *Flirt* the same may, we think, be averred. Such qualities as they have are French, essentially—neither in conception nor method have they anything in common with English water-colour. They are not the less attractive and clever, and a spare half-hour may be spent not unprofitably in seeing them.

THE eighth exhibition of works in black and white executed for Cassell & Co.'s publications is now on view in the Memorial Hall, Farringdon-street, and will remain open until June 20.

MESSRS. R. H. SUTTON & Co. announce folios of *Lace and Embroidery*, edited by Mr. Alan S. Cole, and folios 2 and 3 of *Wood-Carving*, edited by Eleanor Rowe.

WE quote the following from the *Oxford Magazine*:

"The British excavations at Megalopolis are continuing to produce very satisfactory results. Though the tumulus which gave rise to somewhat unfounded hopes seems to contain little of interest, the theatre is repaying excavation admirably. Mr. Loring, of King's College, Cambridge, and Mr. Woodhouse, of Queen's College, Oxford, are now in charge. They have found the bottom of the *cavea* quite perfect. The number of 'wedges' is nine, each fronted by a long *thronos*. Besides the lower row, a continuous channel and stone border have been found. The orchestra is of a horse-shoe pattern, not a complete circle as at Epidaurus. A series of most interesting inscriptions of several periods has been brought to light upon the *thronoi*. These were all dedicated, it appears, by one Antiochos after he had been Agonothetes. The names of tribes also occur in Roman and in earlier characters. The latest find is a cylindrical dedication-base, with an artist's inscription; the statue has not been found, but may yet be forthcoming. At the end of this month [May] the excavations will be discontinued for the present."

THE STAGE.

"JUDAH."

AT the vast Shaftesbury Theatre, where even "The Middleman" had not quite the length of run that was expected, and where "Dick Venables"—not an uninteresting play by any means—came to an untimely end, Messrs. Willard and Lart have now produced Mr. Jones's "Judah." "Judah," though it does not afford to Mr. Willard the opportunity for a personation so picturesque and so varied as that of Cyrus Blenkarn, bids fair to be a distinct success. It will carry Messrs. Willard and Lart comfortably on to the end of their management, and it would probably do more than this. It appears to me extremely well constructed; it is certainly well written—written, indeed, quite admirably, if judged by the unexacting standard of the modern stage; and it is performed well enough as regards its secondary characters, and all but perfectly as regards its two principal ones. And the two chief parts, be it noted, those of Mr. Willard and Miss Brandon, though good up to a certain point, are yet more trying than remunerative. An examination of "Judah" can only confirm the statement of its author, that it is the first of a series (as I think I understand him) not designed for a particular actor or a particular theatre, but the unfettered product of the imagination of its writer.

Nevertheless, I am not sure whether Mr. Willard's part on a certain side—the character of Judah Llewellyn in a certain phase of him—might not have been strengthened with advantage. Literary interest, at all events—what one may call poetic interest, indeed—would have been increased rather than lessened had Mr. Jones been pleased to emphasize that which is essentially Celtic in the temperament of the Welsh Presbyterian minister, who, living in his youth the life of a shepherd on the hill-side, heard "voices," as Joan of Arc did. The first act has not proceeded very far before the essentially Celtic—the visionary, the poetic—is a good deal dropped. Judah, though he yields before long to a terrible temptation, and becomes, to put it severely, a perjured soul, remains in the main a well-intentioned and not extraordinary young man, with a certain desire after piety. As a dramatist's creation he is not so good but that he might be still better; as an imaginative study he cannot take rank, I think, with Cyrus Blenkarn, who, though indeed he did not so conduct himself as to prove what the Socialists would like him to have proved (since he was artist, and only artist, and needed a middleman to work him) was yet a character curiously complete and well considered, a portrait observed and executed with real penetration—not a type, but an individual, another Bernard Palissy, of the Staffordshire towns. Llewellyn Judah, the young minister, does not impress us so powerfully. Again, there is the character of the heroine, Vashti Dethick. To the artist who interprets her she presents immense difficulties, which are admirably minimised—I cannot say, vanquished. As the creation of a writer she is excellent—more fully satisfactory, perhaps, than Judah Llewellyn; yet, as a *rôle* for the theatre, she must be pronounced to be at the same time exacting in her requirements and limited in her effects.

But if "Judah" does not present to its chief performers opportunities as great and as sympathetic as did "The Middleman," it lays hold as boldly of what may be considered a problem of the day, and leads it to a noble solution. It would be hard to imagine a more dexterous treatment than Mr. Jones has applied in his new piece to what at first sight may seem the merely sensational subject of a fasting-woman working, or preparing to work, a cure upon a young girl who suffers from some obscure nervous disease. What the disease is we are not explicitly told; but there is, among other matter, very true observation of life in the author's full recognition of the immense influence exercised upon the very sensitive—their deterioration or improvement, in fact—by the mere presence of particular persons, either antipathetic or congenial to them. The little Lady Eve—played by Miss Bessie Hatton with *naïveté* naturalness and tact—is visibly better, before Miss Vashti Dethick, with her magnetic attractiveness, has been in the house half an hour. And, apart from observation of life and purely literary gifts, one remarks in the piece a singular excellence of construction; and it has been implied already that one's moral sense is satisfied at the ending—an ending in which two lovers, both of whom have been faulty, accept the responsibility of living down their faults in the midst of the very people who have been most conscious of them. The blemish on Vashti was certainly not irremovable; not irremovable, even, was the fault of the Welsh minister. The really moral conclusion may be genuinely liked—it will, at all events, be heartily applauded by a public never slow to recognise the necessity of virtue in others. "We have all of us," says La Rochefoucauld, "resignation enough to endure the sorrows of other people." We have all of us, too, morality enough to perceive the necessity of moral behaviour on the part of our neighbours.

Miss Bessie Hatton—who acts a difficult though sympathetic little part with so much discretion—is the only artist engaged upon the Shaftesbury stage of whom I have yet spoken. And since we happen to be among the secondary characters, let tribute of praise be offered to the interpreters of several more of them: to Miss Gertrude Warden, for instance, who plays with naturalness and right effect what Miss Gertrude Kingston would have played with higher and more forced but still with always effective colour—the part of the scientific young woman, who is an active member of the Watch Committee, self-appointed, so to say, at Lord Asgarby's, to inquire into the *bona fides* of Vashti Dethick. Mr. Sant Matthews is excellent as Professor Jopp; and Mr. Kerr as the scientific young man who makes slightly physiological love to the scientific young woman. The material for satire in these matters is neatly indicated by Mr. Jones—the satire itself might, I think, with advantage have been carried further. As Mr. Dethick—humbug altogether, "Sludge, the medium" in the life of to-day—Mr. Royce Carleton is everything that he ought to be.

It remains only to speak of Mr. Willard and Miss Olga Brandon. In the hands of

both these artists the play receives fullest justice. In "Dick Venables" the young emotional actress, who has taken rather suddenly a distinguished place, had more opportunities to use, and she used them; but in "Judah" nothing is neglected, and something of a magnetic presence—a presence that might have cured Lady Eve and fascinated Judah Llewellyn—is assuredly made manifest. The performance of the Dissenting minister by Mr. Willard is a contribution of an almost inestimable kind to the success of the play—inestimable inasmuch as he leaves us no means of realising how great are those difficulties of the part which his stage art contrives almost imperceptibly to surmount. I do not propose to dwell upon this or that particular point in an impersonation that is throughout consistent, discreet, and powerful, but rather to invite the reader to ask himself how many actors we possess who, in the performance of Mr. Willard's part, would have been able to carry the sympathies of the public completely with them. Judah Llewellyn — though the author might have developed him more amply than he has chosen to do—has to be at once something of a poet, of a seer, of a lover, of a saint, of a penitent, of a shepherd of his flock. How to be convincing in all, and repulsive and mawkish in none? Mr. Willard solves the difficulty. He pourtrays with a poetic realism and with vivid interest a character essentially noble, yet not built by any means upon popular lines. The performance is broad and consistent. It has, as I have said, the rare merit of being convincing.

FREDERICK WEDMORE.

STAGE NOTES.

WE were bidden last Friday to witness at a *matinée* at Terry's Theatre the performance of Mrs. A. Webster's poetic drama, "In a Day." Augusta Webster has long and deservedly enjoyed consideration as a poet; but we fear that "In a Day" does not evince much aptitude on the part of its author for purely theatrical writing. The play, which reads well, somehow gathers about it a sense of diffuseness when seen upon the stage; and on Friday many passages not uninteresting in themselves visibly bored an audience which consisted in the main of more or less literary people. Again, if it was desired to know what effect might be produced by the performance of that which is confessedly a piece of good literature, it was ill-advised to make the experiment with so amateurish a cast as that of last week. Miss Davies Webster—the daughter of the poetess—has indeed, as we are informed, had some little provincial experience, and she is of sympathetic presence, and highly intelligent. But she has much to learn. The technique of the art of an actress has yet to be acquired by her. From the first words it was evident that she was a lady, and evident, hardly less distinctly, that she was not an artist. Mr. Mathew Brodie's performance of Myron, a wealthy Greek who is not a little of a Sybarite, was well-intentioned, and occasionally not wanting in freshness: but it was inadequate. The part of Olymnios, father to the heroine, Klydone, was looked and acted with feeling and an unusual measure of tact and expressiveness by Mr. Stephen Phillips, who filled a small *rôle*, we recollect, in one of the recent productions of Mr. Benson. Mrs. Webster has decided lyrical faculty, and it was a relief to find that one of her songs—

> "Once a sea-nymph loved a boy:
> He and she, they loved so well"—

was given very effectively. The music was composed by Miss Mary Carmichael. But whatever may have been the refreshment afforded by certain passages of the performance, whether dramatic or lyrical, the result of all cannot truthfully be said to have shown that Augusta Webster is a poet for the stage. It is much to be a poet for the closet.

MUSIC.

MUSIC OF THE WEEK.

"LA TRAVIATA" was given at Covent Garden on Saturday evening last, with Miss Ella Russell as the Violetta. Though a difficult part for her, she may be said to have played the invalid very well. For her brilliant vocalisation she deserves much praise. M. Montariol, the Alfredo, was good, except for the fact that he occasionally forced his notes. "Don Giovanni," Mozart's masterpiece, was given on the following Monday, with a strong cast. The new lady from Munich, Mme Tavary, took the part of Donna Anna. She has a clear voice, good intonation, and her declamatory singing is very fine. Mme. Nordica, as Elvira, and Miss de Lussan, as Lerlina, were both satisfactory. Sig. Ravelli sang "Mio tesoro" exceedingly well, but he wisely declined the encore. It is now beginning to be felt that encores are even more of a nuisance on the stage than on the concert platform. Mr. Augustus Harris is evidently trying to use his powerful influence to abolish them. Mr. Plumkett Greene's voice told well in the Statue scene. Sig. d'Andrade was good in the title *rôle*. The chorus was admirable. The band under the direction of M. Randegger was also remarkably good. "Roméo et Juliette" was performed in French on Tuesday evening, and drew a large audience. Mme. Melba did full justice to the part of Juliette so far as vocalisation was concerned, but her impersonation of the daughter of Capulet, on the whole, lacked emotion. M. Jean de Reske, as the Romeo, surpassed himself; he is in better voice than ever this season. M. E. de Reske, as Friar Laurent, sang and acted as usual—that is, magnificently. M. Montariol was excellent as Tybalt. Mlle. Regina Pinkert made a satisfactory appearance as Stephano. The chorus sang brilliantly; and the orchestral accompaniments, under the direction of Sig. Mancinelli deserve high praises, especially in the matter of delicacy. Another great attraction this week will be "Die Meistersinger" on Saturday evening, with M. J. de Reske as the Walther. Mme. Tavary will be the Eva and M. Lassalle the Hans Sachs; the rest of the cast is also a good one.

M. Paderewski gave his third recital at St. James's Hall last Thursday week. There is no occasion to describe the programme in detail, for we have nothing fresh to add about his interpretations of modern compositions, including his own. He played Beethoven's Sonata in A flat (op. 110) in an interesting and characteristic manner, though little artifices from time to time interfered with one's enjoyment. His reading of Schumann's Carneval was exaggerated. In this music one looks for plenty of sentiment, but not sentimentality. M. Paderewski does not seem to be in touch with this composer. We are glad to find that he is attracting larger audiences.

A very interesting concert was given the same evening at Princes' Hall by Mme. Sophie Löwe and some of her pupils. The programme was an excellent one, comprising songs of Brahms, Schumann, and Schubert. Mme. Löwe sang with her usual good taste, and the pupils gave evidence of careful training.

M. Sapellnikoff gave a pianoforte recital on the following afternoon. Of his perfect command of the keyboard we have already spoken. He had a good chance for display in a Liszt transcription of one of Bach's organ works. His interpretation of Beethoven's Sonata Appassionata was thoroughly sound. Mendelssohn's "Variations Sérieuses" were given in a brilliant though at times somewhat too demonstrative a manner. Chopin's Fantaisie in F minor and A flat Polonaise were played with energy, although in the latter piece there was too much effort. The Nocturne in D flat is a real test piece, but M. Sapellinkoff never seemed to get beneath the notes. Some Tschaikowski Variations, and some Liszt and Tausig transcriptions gave the pianist further opportunity of showing his strength and marvellous technical skill.

Mr. George Grossmith's humorous and musical recital at St. James's Hall on Saturday afternoon deserves mention, although it cannot properly be regarded as a concert. Mr. Grossmith has a pianoforte on the platform, of which, indeed, he makes skilful use. The humorous songs which he sings, and the funny, clever, and, at times, satirical remarks which he makes, are, however, the chief attraction of the entertainment. The fact that Mr. Grossmith for two hours amused an immense audience proves him to be specially fitted for the career which he has chosen. His success was never for a moment in doubt.

The programme of the third Richter concert on Monday evening included two excerpts from the "Ring des Nibelungen": the first scene from Act 3 of "Siegfried," in which Wotan wakens Erda from her long sleep to ask questions respecting the fate of the gods; and the third scene from "Götterdämmerung," in which Hagen and the vassals welcome Gunther and his bride, Brünnhilde. The performances were excellent. Miss Lena Little and Mr. Max Heinrich sang with dramatic power, and with due appreciation of the music. The male chorus sang with energy. One may ask, however, whether it is right to give selections of this kind. The enthusiastic admirers of Wagner have an answer ready to hand—Beethoven's Symphonies became known in a similar manner. Those who are well acquainted with the work, and especially those who have been to Bayreuth, can enjoy the music as a reminiscence; but we much fear that to others it can mean but little. The programme included Goldmark's Overture "Im Frühling," lately produced at the Crystal Palace; Brahms's serious and profound Rhapsody on a fragment from Goethe's "Hartzreise im Winter," for alto solo, male chorus, and orchestra; and Mozart's "Linz" Symphony. Herr Richter conducted with his usual ability and success. The hall was crowded.

Herr Willy Hess, Sir C. Hallé's able leader, gave a morning concert at Princes' Hall on Tuesday. He played in a firm and thoroughly artistic manner Rust's Sonata in D minor; the music, if old-fashioned, is of great interest. Ernst's Concerto in F sharp minor enabled him to show how good a player he is; but the composition is weak, and is not improved by a pianoforte accompaniment. Herr Hess gave likewise some solos. Mr. and Mrs. Henschel sang solos and a duet in their best style. The audience was large and appreciative.

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